

THIRTY-TWO PAGES



THE NEW YORK



# DRAMATIC MIRROR

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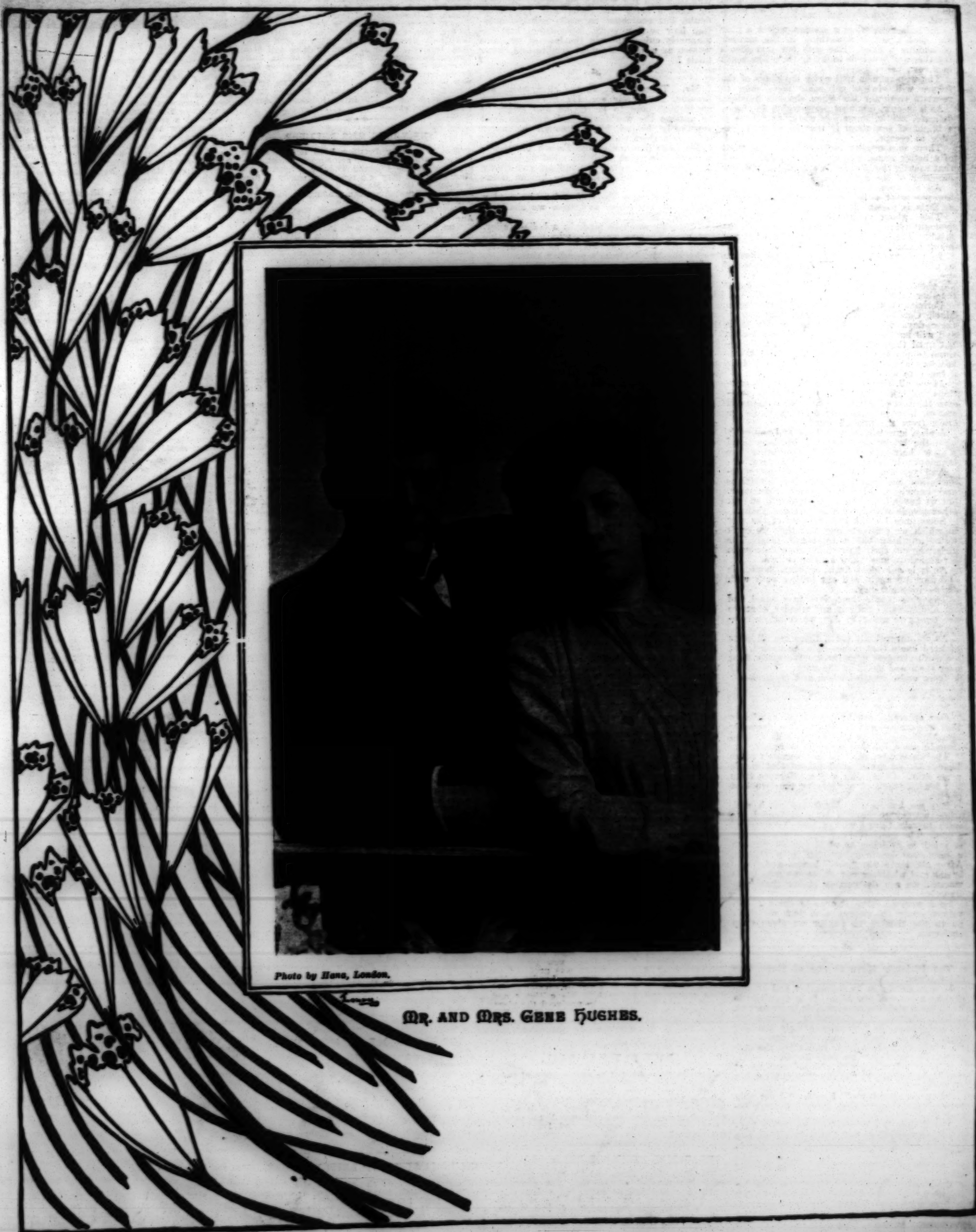


Photo by Hans, London.

MR. AND MRS. GENE HUGHES.



## THE MATINEE GIRL



I wonder if the day will ever come when we shall have women who can write good plays? That is to say, will write good plays well.

As it is now, when a woman writes a play she goes about it something in the manner of making a cake. She gets her ingredients together and proceeds to string them like beads in a row.

The woman who will write the plays of the future will always get some more man to re-write them for her when she has finished. As it is now, feminine playwrights do clever, delicate, subtle, humorous work, but there is a blight of sex about it that it seems impossible to escape.

There is a quality lacking which, for want of a better name, we call strength, but it isn't that exactly though that is about, but a better handling of the materials is necessary.

An old cook in giving directions for making pie crust once wrote "handle the dough as little as possible."

This about expresses the fault with woman plays. The dough is handled too much. The best of materials are pounded and mangled too laboriously into shape.

In the end the play has the parts that go to make an interesting and delightful piece of dramatic work—but somehow there is a bungle about it as though the thing had been put together in a hurry.

Perhaps that gentlemanly young woman, Marie Correll, may write a good play one of these days without any pancesteric in it and will handle her situations without hooks; but until then our playwrighting girls will continue to put in little dabs of hand work embryonic about every incident that they take a fancy to as they go along.

Above all, they put lace ruffles on the emotions and inject the humor through a straw—even the best of them. Women write splendid stories, because stories appeal directly to the brain from the printed words.

A play, however, must be built and you can't keep the bricks together with bandoline and a few hair-pins and keep decorating the foundation instead of adding a top story.

And yet we, at any rate, have more imagination and tact and psychic intuitions and knowledge of our own sex than men, but we haven't the gift of expressing it so that other people will know what we are about.

Sometimes I think it is because of the way in which we cultivate our hair that we can't write anything but a top-heavy play. The girls who cut their hair short when they go in for literature may know a thing or two.

As it is our ideas, simile, sputter, flame, die and flare up again and our brains work with divine inconsistency.

Thoughts tangle themselves in a snarl and our audiences sit politely and wonder what we are trying to get at? Are we going or coming?

As we unravel our plots, there are all sorts of hard knots that refuse to come untied, but we don't struggle with them. We airily flout over them and go on to the next. The result is loose ends, frayed edges and mystery.

Our epigrams are buried out so carefully that one strikes and ten miss. Our dramatic situations are put in with safety pins to keep them in place, for they never fit naturally.

The worst part of it is that women's plays have over so many good points that men's plays lack. Originality and a difference from the beaten track of plots being the two best points.

But we handle the dough too much and, when we try to grow a bit complicated, we seem to mix things with a spoon instead of a pen. The wonderful mystery of sex is never so much in evidence as when you sit through a play that has been written by a woman. After all, there are "she" brains and "he" brains and whatever our cleverness may be as women, we are destructive rather than constructive.

So a woman's play at once becomes a marvelous study in metaphysics, but we don't go to the theatre to ponder on these deep problems.

The Bishop's Move is one of these blue china plays.

It is as dainty in its conception and expression as a piece of porcelain. It is exquisite in its fineness and incomprehensible in its motive.

Its characters contradict themselves throughout in the most fascinatingly feminine way. The leopards change their spots and the devils drop their horns and when the curtain falls you throw up your hands.

"I wonder," said a girl who sat next me at a matinee last week; "if the Bishop loves her all the time?"

"You can search me!" I said. "I am only sure of one thing. That Francis can't be long!"

The Bishop is a woman's man—he's a bundle of contradictions and has baby ribbon run through him from the start to the finish. Thinly, delightful, charming—ah, yes—but a man for a picture or a book, not for the stage.

Confidently I waited through the acts for something to happen. The Bishop might fall in love with the widow. The little ingenu might fall in the fish pond and be rescued by the hero. It looked just a bit as though this

play were going to be something unusual and spicy with wickedness when the beautiful Duchess appeared in the lobby and the Temptation of Saint Anthony was unveiled.

It began so splendidly. It seemed with possibility, and Mr. Thompson brought his own personality to bear upon the rôle, and we hoped much.

We might not have expected much of Hobbes, but we certainly did of Thompson. One man who sat back of me cried aloud at the close of an act: "Oh, Billy!" and there was wild enthusiasm. But it was Billy they were cheering and not the Bishop. And it was the Bishop's Move!

Of course the women are more natural and the Duchess was quite fascinating enough to have charmed a Bishop. She liked to drift in her love affairs and fish in a blue outfit gown.

She was humorous in a lacy, chiffofy way and Miss Devereux's girl was very naive and natural, but Francis changed his love as he changed his clothes, at one moment right of stage talking earnestly to the Duchess and gazing in her eyes.

Then right about face and take second position. As you were. But this time talk animatedly to girl sweetheart and affect not to hear the Duchess.

A matinee is the only place for a character of that sort.

There are any number of them up among the green hills of Danville, but that is about the way in which the woman playwright proceeds to make a hero. He reads well, I have no doubt, but one must naturally ask the question how such a weak, inconsistent and unmanly cub could win the love of two nice women as well as his most creditable and clever uncle?

Mr. Thompson's stage clergymen are famous, and justly so. He catches the ecclesiastical pose to perfection and seems to be putting the world, the flesh and the devil constantly behind him, although he never quite gets there.

He looks like one of the French pictures—not the jolly monk with his mind on his dinner, but rather the grave, studious and kindly one that has studied life from human documents.

Some day some one will write him a play worthy of his scope, and then we shall all cry "Oh, Billy!"

That play won't be made by a ladies' tailor, but by a Thomas, perhaps, who may be able to fit this actor's personality as delightfully as he has Mr. D'O'Connor's peculiar gifts.

Then, indeed, may the Ladies' Club rise up and call him blessed. And meanwhile the lady playwright stands with reluctant feet between the devil and the deep sea.

A play is like a pie crust, and the shortening must not be put in lengthwise. It must be built better than we girls know. The stage becomes an altar, but we must first learn to play the game.

At present we are wearing our laurels haphazard to our brows. They are not on straight.

## THE MATINEE GIRL

## THOMAS BROUGHAN BAKER DEAD.

Thomas Broughan Baker, actor and manager and for many years an officer in the United States Army, was killed in a railway accident in Chicago, his home, on Feb. 24.

Mr. Baker was sixty-eight years of age and was the adopted son of the late John Broughan. He made his first appearance on the stage in 1847 and played regularly with the old stock companies until the outbreak of the Civil War, when he enlisted in the Union army. He was rapid promoter and before the close of the war he had attained the rank of colonel. It was almost entirely due to his personal efforts that the National Cemetery was established in Washington.

When peace was declared Mr. Baker returned to the stage and made a number of long tours in America and in England with John Broughan, Laura Keane and other stars. His last professional engagement was at McVicker's Theatre, Chicago, where for several seasons he occupied the post of stage manager.

After permanently retiring from the stage Mr. Baker re-entered the Government service as assistant transportation agent in the Quartermaster's Department of the army. He remained in this position until his death. In 1898 he built Baker's Theatre (now known as the Columbia), in Chicago.

Mr. Baker is survived by a widow, a son and three daughters. The funeral services were held in the family residence in Chicago, and the remains were then taken to St. Louis, where they were interred in Bellefontaine Cemetery.

## GERMAN SINGERS ARRIVE.

The Fanny Opera company of Berlin, which will appear at the Irving Place Theatre for a season of some weeks in light opera, arrived in New York last Thursday on the Kaiser Wilhelm der Grosser.

The company is composed of forty-eight singers and is headed by Friedrich Mitzel, the leading comic opera singer of the German stage. It was planned that the company should open its engagement on Thursday night, in Don Quixote (The Great Fool), but as the ship did not reach New York until late in the day, and as several of the singers were found to be suffering with colds, the opening was postponed until last night. Director Courtel entertained the members of the company at luncheon immediately after they left the ship, and then hastened to arrange for the reception of the fare, Don Quixote, in place of the operatic performance. Don Quixote was played until the end of the week, and the Fanny Opera appeared last evening (Monday).

## CRITIC REFUSED ADMITTANCE.

A. R. Wallis, the dramatic critic of the London Times, was refused admittance to the premiere of Henry Arthur Jones' new play, The Whitechapel of Julia, which was produced on March 2 at the Garrick Theatre, London. Mr. Jones, it seems, stated that Mr. Wallis had been unfair and personal in his criticism and asked Arthur Hammer, who produced the play, to request the Times to send another critic. The Times, however, did not heed the request, and when Mr. Wallis arrived he was refused admittance.

## BACK TO THE CATHEDRAL.

Because they objected to eating oatmeal twice per diem, Frank Vivian Daniels, the son of Frank Daniels, the actor, in company with another fifteen-year-old student of the St. David's School at Scrabble, N. Y., jumped from a second story window and attempted to escape. They were caught, however, and led back to the oatmeal.

## THEATRICAL EXCHANGE INCORPORATED.

The New York Theatrical Exchange has just been incorporated at Albany. The company, which is capitalized at \$100,000, is formed to operate places of amusement, and has as its directors Nicholas J. Mahopack, William H. Maeworth, John Brown, and David Ballantyne of Brooklyn, and Edward Galt, Jr., of New York.

## "THE THEATRE" FOR MARCH.

To stimulate the American dramatist, The Theatre magazine has opened a competition for an American-made play, full particulars of which appear in the March issue. The prize offered is a metropolitan production with a first-class cast, the magazine having a special arrangement with Charles Frohman for the production of the winning play next November. If the Theatre's competition is instrumental in producing another successful American dramatist who will be as successful as the magazine will have rendered a service to the drama. The general contents of the March Theatre are interesting and varied. The leading feature is a review by A. R. Lancaster of the managerial career of Albert M. Palmer, the veteran manager, who is shortly to be tendered a testimonial in recognition of his long and valuable services to the American drama. The article is illustrated with rare portraits of the members of the old Union Square company. An article entitled "Conclusions of a Dramatic Critic" lays down the fundamental principles of the critic's duty, and will interest those who write about plays and those who read newspaper criticisms. It is twenty-three years since Ibsen's drama, A Doll's House, was first produced at the Royal Danish Theatre, Copenhagen. Jørgen Mortensen gives an account of that famous premiere and of Betty Hennrich, the Danish actress, selected by Ibsen himself to play Nora. The interview of the month is with Edward H. Borchers, who talks frankly of his ideals. Borchers' new play, Dante, written for Henry Irving, is described at length, and there is a full account of the efforts now being made by the American Dramatists Club to bring about the establishment of a National Theatre. The pictures include a cover portrait of Cecilia Loftus as Ophelia, and half-page portraits of Blanche Walsh in Hamlet, Grace George in Pretty Peggy, Lawrence D'O'Connor in The Earl of Pentworth, Mrs. Clara Woodcock in The Girl with the Green Eyes, Amelia Nigham in The Frisky Mrs. Johnson, Orrin Johnson in Mice and Men, the cyclone scene in The Wizard of Oz, Julia Marlowe at rehearsal, Romeo and Juliet as done in Shakespeare's day, R. H. Sothern at home, a new portrait of Mrs. Louie Carter as Du Barry, Mrs. Langtry in The Greenaway, Blanche Baker, William James in The Little Princess, Heinrich Conzelmann, and others.

## THE YOUNG MISS PETTIFER.

The Young Miss Pettifer, Lord Roudy's first venture into the field of actor-management, was produced at the Colonial Theatre, Postville, on March 2. The play is a romantic comedy in four acts by W. Gayer Mackay and Robert Ord and this was his first American production. The cast was as follows:

Miss Ricketts, James Ricketts; Major Coventry, Anneley, J. A. Robertson; Richard Coventry, Etienne Girardot; Richard Pettifer, Charles J. Bell; Michael, William F. Owen; Rev. Walter Bready, Charles Dille; Clement, William Thomas; Josephine, Pauline Knight; Mervyn, William. Norma Hood; Ruth Sponder, Doris Digby; Felicia Pettifer, Miss Felix Morris; Penelope Pettifer, Janet Harrington; Beckham Pettifer, Beatrice Irwin.

A rather small audience witnessed the premiere of the play, which has been produced in England under the name of The Two Miss Pettifers, and which as a dramatic structure is decidedly lacking. There are, however, several stirring situations and the play presents many of the pleasing devices of the romantic comedy-drama. And so it may be that, despite its loose construction and the fact that its chief interest is furthered by the fact that the situations were often strained in order that the stars might hold the centre of the stage, the play may find favor with theatregoers.

Whatever success the piece obtained is due to the excellent acting of Beatrice Irwin, who bore the role most creditably, revealing wonderful capability in depicting the many phases of acting which her part demanded. Lord Roudy, who appeared under his stage name of James Ricketts, fair, and only fair, in a light part that called for no great display of talent, and the burden of the play was borne by Miss Irwin. Some really commendable work was done by Etienne Girardot in the role of Major Coventry, while William F. Owen, as Michael, was also pleasing. Felix Morris and Janet Harrington as the two Miss Pettifers are deserving of favorable comment, and the other rôles were well taken considering that the opportunities given were but small.

The costumes were pleasing and historically correct and the stage settings elaborate, the scenery of the second act winning a generous round of applause.

## ALL STAR ROMEO AND JULIET.

The star cast which Lieber and Company, in the last week of April, will send on tour in Romeo and Juliet has been completed. Kyrie Bell will be Romeo; Ethel Plympton, Mercutio; W. H. Thompson, Friar Laurence; John E. Keeler, Tybalt; Edwin Arden, Paris; Forrest Robinson, Benvolio; George Clark, Capulet; W. J. Ferguson, Peter; F. C. Brown, Montague; Ed. Smith, Romeo; Edwin Arden, Paris; Ledy Capulet; Mrs. W. G. Jones, Nurse, and Eleanor Robinson, Juliet. The production will be elaborately staged and will be produced under the direction of Eugene Frechery. The first performance will take place in Albany on April 27, and after visiting nearly all the large cities in the East and the Middle West the company will return to New York for the week of May 25.

## B. J. HASSAN'S PLANS.

Edward J. Hassan is busy with preparations for the starting tour of Adelaide Fitz-Allen in The Duchess of Devonshire, a new play by Mrs. Charles A. Browman. Mr. Hassan has also made a contract with Barney Gilmore whereby the actor will next season appear under his management. Mr. Gilmore will continue to play Kidnaped in New York and will also produce a new play, Dooley of Dublin. He will also revive his old drama, One of the Five, for which a new production, which will include all the mechanical effects that secured the place its former success, is being made.

## MR. AND MRS. GENE HUGHES.

Mr. and Mrs. Gene Hughes, a portrait of whom appears on the first page of this week's Mirror, are two very prominent vaudeville artists who, having just returned from an extended European tour, are appearing at Foster's Theatre. During their seasons abroad they played nearly every music hall of note in England, Ireland, Scotland and Wales, and they have likewise appeared in all the principal vaudeville houses of America. They will return to Europe in June to fulfill contracts which extend into 1905.

## THE NETHERSOLE ARRANGEMENTS.

In arranging his affairs for his indefinite leave of absence from the managerial field, Maurice Gran has requested his brother Robert to assume the direction of Olga Nethersole during her American tour of next season. The latter has communicated with the actress, offering to take over his brother's contract. Mr. Gran is turning over his vaudeville business to other parties, since the Patti tour and the probable management of Miss Nethersole and Yvette Guilbert will demand all his time.

## COLUMBIA STUDENTS' ENTERTAINMENT.

The annual play of the students of Columbia University, which will take place during the week of March 22, will be a musical comedy entitled The Mischief Makers. The book is by Edgar Allen Wolff and the lyrics by Clarence J. Fenney.

## GOSSIP OF THE TOWN.



Photo by Adkins, New York.

Above is an excellent likeness of Florence Gale as Princess Flavia, which rôle she is successfully playing with the Eastern Princess of Omaha company. Miss Gale has made notable progress in the last few years, one of her most recent successes being in the character of Mary Warren in The Madmen. She gave this character such a vivid, convincing interpretation that her manager especially signed her to support Harry Leighton for the rest of the season. Miss Gale has every requisite to make the eminently successful actress: youth, beauty, talent and a fund of womanly sympathy. Miss Gale's present tour will end May 24. Next season she will be seen in a late success.

Mr. and Mrs. Henry W. Ritchie, of Minneapolis, recently entertained at a supper given at their residence Mr. and Mrs. Harry Harwood, of The Wrong Mr. Wright company.

On Hill's Happy Holidown company has covered a distance of over 10,000 miles this season. On their recent tour from Denver to New Orleans the company had special cars which were outfitted with electric lights, giving a very startling effect to the train.

When it was feared that owing to the illness of Anna Harchy, of The Fight for Millions company, the audience of the High Street Theatre, Columbus, would have to be dismissed, Edith Ford volunteered to undertake the rôle and did so with success.

Fred Godding's Jesse James company closed a successful season at Parkersburg, W. Va., on March 3. Mr. Godding will next season head a company of his own in repertoire.

Frederick Delano, of the Central and Alcazar theatres, San Francisco, was recently burned about the neck and shoulders, his dressing gown catching fire.

A number of actresses and actors who make the Starvation House their abode were forced to stand in the street in scant raiment while the fire department extinguished a diminutive fire there one morning last week.

Harry Mastayer, who was ill with typhoid fever for eight weeks in the Pennsylvania Hospital at Pittsburgh, and whose death was reported in several journals, has recovered and is now residing at Atlantic City. At the urgent solicitation of his former managers he will on March 16 rejoin the Chauncey Olcott company in Boston, resuming his old rôle. Mr. Mastayer desires to thank his many friends and brother Elms for their kindnesses to him during his period of illness.

Williams and Walker have issued to their "colored friends" a long letter in which they say that they are in no way responsible for the color line which has been drawn at the New York Theatre.

The friends of Georg Anthes, the German tenor, who was recently dismissed from the Order of Albrecht and subjected to a fine of \$5,000 for alleged breach of contract with the Broadway Opera House, are making earnest endeavors to secure his reinstatement.

Bart S. Gilmore and Earl M. Schwartz have closed their comedy company and are resting at Hot Springs, Ark.

A son was born to Mr. and Mrs. E. F. Maxwell at Lima, O., on Jan. 24. Mr. Maxwell is the manager of the Faurot Opera House at Lima.

A dispatch from Chicago states that Mrs. Albert Korr, after reading Tolstoy's "Resurrection," committed suicide by taking poison, declaring that she felt herself to be a second Malovna, whose life, however, lacked the redemption vouchsafed to the Russian heroine.

The Schroeder Association, which is composed of a number of theatrical societies, will hold its annual charity ball next Thursday night at Lyric Hall.

It is announced that Albert Levering will on March 23 revive Little Lord Fauntleroy at matinees to be presented at either the Casino or the Herald Square Theatre.

The programme of the Richard Wagner Festival plays, which will be held at Munich this year, will include three complete cycles of the Ring—three performances of Lohengrin, Tristan and Isolde, Tannhäuser, and The Meistersingers of Nuremberg. In addition to the Royal Opera forces there will be many celebrated foreign artists. Zampa, Franz Fischer, and Hugo Höfer will be the conductors, while Royal Intendant Ernst von Pommer will manage the enterprise.

Sylvia Linden will close her season in The Gay Lord Quox at Albany on March 17. Originally the company was booked for only a six weeks' tour, but so successful was the venture that the tour was extended well through the season. Miss Linden will go to Florida for a two weeks' rest and will then return to New York to begin rehearsals in her new play, The Secret Orchard, by Egerton Castle. The piece will be produced in New York late in the spring.

The American Academy of Dramatic Arts will give its final matinee of the season at the Empire Theatre this (Tuesday) afternoon. A new four-act comedy entitled The Anglers, by Shelton Clark, and a one-act play entitled Love in Idleness, will be presented by the students. The graduation exercises of the Academy will be held in the Empire on the afternoon of March 13.

The Rachel Lewis company, managed by John Fay Palmer, was left stranded in Ashland, Pa., recently. The company is said to have been composed largely of young women amateurs, recruited in Scranton with promises that they would enjoy dramatic careers.

Antonio Marfori, who has acquired in the Italian quarter fame as a tragedian, will appear at the Carnegie Lyceum on the night of March 14 under the patronage of a number of prominent society women.

Tom Marks has secured for the American Amusement Association three royalty plays, Just Before Dawn, The Defaulter, and Alone in Grant or New York, which he will next season add to his repertoire.







Lovers' Lane 2, 3 to fair business. The piece is particularly well mounted and the co. generally satisfactory. Managers Burgess and Woodward offer Mrs.



From 10, 11, The Telephone Girl 12, 14, Our New  
 Kentucky 15, The Struggle 16, 18, and Daily in Our  
 Alley 19-21.

JOHN R. BINGWALD.

# DENVER.

A devoted actress, and one of the best attractions  
 of the season, has just completed a R. R. O. week  
 at the Broadway Feb. 22-23. William Gillette has  
 always been a great Denver favorite and he appears  
 at his best in "The Struggle." The play is entirely  
 a Gillette one, but Miss Conquest makes a sweet  
 lovely Miss Fawcett, while the Mrs. Larrabee por-  
 trayed by Miss O'Connell was a feature of the play.  
 When "The Struggle" was over, the play was a  
 success. The old reliable White Slave is holding the boards  
 with good business at the Tabor 22-23, while the  
 ever living Devil's Auction favors us 2-7.  
 The Gambler's Daughter at the Curtis and The  
 Dancer at the Curtis 22-23 are giving the  
 town of melodrama their fill of good stuff.  
 ONLY K. GANSTAPFEN.

# CORRESPONDENCE

## ALABAMA.

**BIRMINGHAM.**—JEFFERSON THEATRE (R. S.  
 Dunning, mgr.): Herby's Minstrels Feb. 22, light  
 but appreciative house. Arizona 22; good house  
 pleased. Bando Roma 22; home light; pleased.  
 Black Patti Troubadours 27; large house; topheavy.  
 Arizona 22; River 4. Four Columns 1.  
**MOBILE.**—THEATRE (J. T. Thompson, mgr.):  
 McQuinn's Minstrels Feb. 22, 23, 24, 25, 26, 27, 28,  
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## ARIZONA.

**PHOENIX.**—DORRIS THEATRE (J. W. Stochen,  
 mgr.): Curtis Comedy co. Feb. 22-23, The O'Connell  
 Man and Master, East Lynne, When the Bell Tolls  
 and in New England.

## ARKANSAS.

**LITTLE ROCK.**—CAPITAL THEATRE (R. S.  
 Dunning, mgr.): Curtis Comedy co. Feb. 22-23, The  
 O'Connell Man and Master, East Lynne, When the Bell  
 Tolls, and in New England. The O'Connell Man and  
 Master, East Lynne, When the Bell Tolls, and in  
 New England. The O'Connell Man and Master, East  
 Lynne, When the Bell Tolls, and in New England.  
**MEMPHIS.**—THEATRE (J. T. Thompson, mgr.):  
 McQuinn's Minstrels Feb. 22, 23, 24, 25, 26, 27, 28,  
 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42,  
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## CALIFORNIA.

**OAKLAND.**—MACDONOUGH THEATRE (Hall  
 and Barton, lessees): Anna Held in The Little Duchess  
 Feb. 22 to largest house in the history of theatre;  
 receipts for one performance, \$2,000.00; plans 22.  
 Nevada 22, 23 to fair performance. Nevada 22-23  
 23-24 to crowded houses; performances greatly ap-  
 preciated. The Heart of Maryland 1. The Killies 2.  
**DEWEY THEATRE** (Ed. Chapman, mgr.): Dewey  
 stock co. in The Man from Nevada 22-23; business  
 good; performance satisfactory.  
**LOS ANGELES.**—THEATRE (H. C. Wyatt,  
 lessee): Dark Feb. 22-23. The Heart of Maryland  
 1. A Turkish Tuxedo 9-11. The Fatal Wedding 10-11.  
 Lord Strathmore 10-11. BURBANK THEATRE  
 (Oliver Morosini, lessee): At Grand Bottom 22-23;  
 packed houses; good co. good. Stranger in New York  
 1-7. Ralph Stuart 8-indefinite.  
**STOCKTON.**—YOSIMITE THEATRE (Charles P.  
 Hall, mgr.): Nance O'Neill in Magda Feb. 22 to  
 packed house; audience very enthusiastic. Lovers'  
 Lane 12. The Heart of Maryland 1. Lord Strathmore  
 4. Kivier Band 6. The Fatal Wedding 10. Arizona  
 12. Ole Olan 20. William Gillette 28.  
**FRESNO.**—BARTON OPERA HOUSE (R. G. Bar-  
 ton, mgr.): A Stranger in New York and A Trip to  
 Chinatown Feb. 21, 22 to fair business. Nance  
 O'Neill in Magda to large house. The Day of Gettys-  
 burg (local) 27 to immense business. The Heart of  
 Maryland 4.  
**NAPA.**—OPERA HOUSE (E. F. Hogg, mgr.):  
 New York Vandeville Show Feb. 22; good co. good  
 to light Minstrels (local) 2



Harter, mgr.): The Katzenjammer Kids Feb. 28 fairly pleased good house.  
ALBANY—HART'S OPERA HOUSE (J. C. Hart, mgr.): Hearts of Gold Feb. 27, 28; fair house, a Turkish Tuxedo 4, U. T. C. (Stetson's) 9. Moving Pictures 11. The Missouri Girl 21.  
ROCKVILLE—OPERA HOUSE (Theodore F. Giesler, mgr.): Hearts of Gold Feb. 27, 28; fair house, a Turkish Tuxedo 4, U. T. C. (Stetson's) 9. Moving Pictures 11. The Missouri Girl 21.  
KENDALLVILLE—BOYER OPERA HOUSE (A. M. Boyer, mgr.): Human Hearts Feb. 27, 28; large house, performance satisfactory. A Turkish Tuxedo 4, Stetson's U. T. C. 11.  
HARTFORD—OPERA HOUSE (Ed. Harter, mgr.): Katzenjammer Kids Feb. 27; large house, Pickings from Puck 2; fair house and satisfaction.  
NEW CASTLE—ALCAZAR OPERA HOUSE (R. F. Brown, mgr.): The Night Owls 3; fair house; performance fair. The Dice of Death 4. Pickings from Puck 6. The Old Cross Roads 10.  
DUNKIRK—TODD THEATRE (Charles W. Todd, mgr.): New York Day by Day Feb. 27; fair house, performance and business. The Dice of Death 2; good performance and business. The Resurrection 10.  
GREENSBURG—THE GRAND (A. Copart, mgr.): A Homecoming Heart Feb. 27; fair performance; small house. Gentry Stock co. 11-12. Way Feltz left school 10.  
WALFORD—NEW MEMORIAL OPERA HOUSE (A. P. McManus, mgr.): A Turkish Tuxedo 2; good house; pleasant. Katzenjammer Kids 12. Resurrection 10.  
MUNICH—WYBON'S GRAND OPERA HOUSE (H. R. Wybon, mgr.): The Night Owls 3; 28 to fair house; performance and business. The Dice of Death 2.  
COHEN—IRVING'S OPERA HOUSE (J. J. Cohen, mgr.): Through the Center of the Earth 2. Pretty Feltz 11.  
ALBANY—HOWARD'S OPERA HOUSE (George O. Howard, mgr.): Dark.  
TUPPER—KILPATRICK THEATRE (C. W. Maxwell, mgr.): Dark.

INDIAN TERRITORY.

MUSKOGEE—OPERA HOUSE (A. A. Kinyard, mgr.): The Missouri Girl Feb. 28 to fair house. Pickings from Puck 2; good house. The Dice of Death 2. The Missouri Girl 21.  
CHICKASAW—WAGNER OPERA HOUSE (H. E. Wagner, mgr.): The Missouri Girl Feb. 28 to fair house. Pickings from Puck 2; good house. The Dice of Death 2. The Missouri Girl 21.

IOWA.

IOWA FALLS—METROPOLITAN OPERA HOUSE (H. G. Edwards, mgr.): The Missouri Girl Feb. 28 to fair house. Pickings from Puck 2; good house. The Dice of Death 2. The Missouri Girl 21.  
OTTUMWA—NEW MARKET THEATRE (H. G. Edwards, mgr.): The Missouri Girl Feb. 28 to fair house. Pickings from Puck 2; good house. The Dice of Death 2. The Missouri Girl 21.

FRANK E. POWERS.

OTTUMWA—NEW MARKET THEATRE (H. G. Edwards, mgr.): The Missouri Girl Feb. 28 to fair house. Pickings from Puck 2; good house. The Dice of Death 2. The Missouri Girl 21.

AUSTIN J. MUMFERT.

DAVENPORT—BURNS OPERA HOUSE (William Burns, mgr.): The Missouri Girl Feb. 28 to fair house. Pickings from Puck 2; good house. The Dice of Death 2. The Missouri Girl 21.

BURLINGTON—GRAND OPERA HOUSE (Charles Burlington, mgr.): The Missouri Girl Feb. 28 to fair house. Pickings from Puck 2; good house. The Dice of Death 2. The Missouri Girl 21.

DAVENPORT—BURNS OPERA HOUSE (William Burns, mgr.): The Missouri Girl Feb. 28 to fair house. Pickings from Puck 2; good house. The Dice of Death 2. The Missouri Girl 21.

SIoux CITY—GRAND OPERA HOUSE (A. R. Smith, mgr.): The Missouri Girl Feb. 28 to fair house. Pickings from Puck 2; good house. The Dice of Death 2. The Missouri Girl 21.

MUSKATON—GRAND OPERA HOUSE (Charles Muskaton, mgr.): The Missouri Girl Feb. 28 to fair house. Pickings from Puck 2; good house. The Dice of Death 2. The Missouri Girl 21.

Dubuque—GRAND OPERA HOUSE (William T. Smith, mgr.): The Missouri Girl Feb. 28 to fair house. Pickings from Puck 2; good house. The Dice of Death 2. The Missouri Girl 21.

DAVENPORT—BURNS OPERA HOUSE (William Burns, mgr.): The Missouri Girl Feb. 28 to fair house. Pickings from Puck 2; good house. The Dice of Death 2. The Missouri Girl 21.

PORT DODGE—MIDLAND THEATRE (Both McGowan, mgr.): The Missouri Girl Feb. 28 to fair house. Pickings from Puck 2; good house. The Dice of Death 2. The Missouri Girl 21.

MASON CITY—PARKER'S OPERA HOUSE (A. T. Parker, mgr.): The Missouri Girl Feb. 28 to fair house. Pickings from Puck 2; good house. The Dice of Death 2. The Missouri Girl 21.

CHEROKEE—GRAND OPERA HOUSE (H. E. Robertson, mgr.): The Missouri Girl Feb. 28 to fair house. Pickings from Puck 2; good house. The Dice of Death 2. The Missouri Girl 21.

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GRAND RAPIDS—GREEN'S OPERA HOUSE (John R. Henderson, mgr.): The Missouri Girl Feb. 28 to fair house. Pickings from Puck 2; good house. The Dice of Death 2. The Missouri Girl 21.

GRAND RAPIDS—GREEN'S OPERA HOUSE (John R. Henderson, mgr.): The Missouri Girl Feb. 28 to fair house. Pickings from Puck 2; good house. The Dice of Death 2. The Missouri Girl 21.

WATERLOO—BROWN'S OPERA HOUSE (C. F. Brown, mgr.): The Missouri Girl Feb. 28 to fair house. Pickings from Puck 2; good house. The Dice of Death 2. The Missouri Girl 21.

WATERLOO—BROWN'S OPERA HOUSE (C. F. Brown, mgr.): The Missouri Girl Feb. 28 to fair house. Pickings from Puck 2; good house. The Dice of Death 2. The Missouri Girl 21.

CLINTON—BOONHOM THEATRE (Rushy Brothers, mgr.): The Missouri Girl Feb. 28 to fair house. Pickings from Puck 2; good house. The Dice of Death 2. The Missouri Girl 21.

CLINTON—BOONHOM THEATRE (Rushy Brothers, mgr.): The Missouri Girl Feb. 28 to fair house. Pickings from Puck 2; good house. The Dice of Death 2. The Missouri Girl 21.

CENTERVILLE—ARMORY OPERA HOUSE (Oxley and Swearingen, mgr.): The Missouri Girl Feb. 28 to fair house. Pickings from Puck 2; good house. The Dice of Death 2. The Missouri Girl 21.

CENTERVILLE—ARMORY OPERA HOUSE (Oxley and Swearingen, mgr.): The Missouri Girl Feb. 28 to fair house. Pickings from Puck 2; good house. The Dice of Death 2. The Missouri Girl 21.

OSKALOUSA—MARION OPERA HOUSE (C. Frank Jones, mgr.): The Missouri Girl Feb. 28 to fair house. Pickings from Puck 2; good house. The Dice of Death 2. The Missouri Girl 21.

June 21. The Devil's Auction 22. Kidnapped in New York 24. The Moonshiner's Daughter 31.  
MARSHALLTOWN—ODON THEATRE (Donby Brothers, mgr.): A Railroad Jack Feb. 28; fair performance and house. The Little Sister 22; good performance; fair business. King Dodo 2. The Little Sister 22; good performance; fair business. King Dodo 2. The Little Sister 22; good performance; fair business. King Dodo 2.  
COUNCIL BLUFFS—NEW THEATRE (A. J. Brill, mgr.): Katherine Wilson in The New York Times Feb. 28; good house. The Little Sister 22; good performance; fair business. King Dodo 2.  
ATLANTIC—OPERA HOUSE (C. P. Richmond, mgr.): A Royal Slave Feb. 28; good house. The Little Sister 22; good performance; fair business. King Dodo 2.  
KNOXVILLE—OPERA HOUSE (Chambers, mgr.): A Royal Slave Feb. 28; good house. The Little Sister 22; good performance; fair business. King Dodo 2.  
SPRINGFIELD—GRAND OPERA HOUSE (J. O. Tupper, mgr.): The Moonshiner's Daughter Feb. 28; fair performance and business. The Little Sister 22; good performance; fair business. King Dodo 2.  
MEMPHIS—WINNER OPERA HOUSE (Chambers, mgr.): A Royal Slave Feb. 28; good house. The Little Sister 22; good performance; fair business. King Dodo 2.  
MEMPHIS VALLEY—NEW THEATRE (William H. Hays, mgr.): A Royal Slave Feb. 28; good house. The Little Sister 22; good performance; fair business. King Dodo 2.  
NEWTON—LISTER'S OPERA HOUSE (A. Lister, mgr.): A Royal Slave Feb. 28; good house. The Little Sister 22; good performance; fair business. King Dodo 2.  
CHARGE—FRASER OPERA HOUSE (Charles Fraser, mgr.): A Royal Slave Feb. 28; good house. The Little Sister 22; good performance; fair business. King Dodo 2.  
CHARLES CITY—HILGREN OPERA HOUSE (C. A. Hilgren, mgr.): A Royal Slave Feb. 28; good house. The Little Sister 22; good performance; fair business. King Dodo 2.  
FAIRFIELD—GRAND OPERA HOUSE (D. F. Drake, mgr.): A Royal Slave Feb. 28; good house. The Little Sister 22; good performance; fair business. King Dodo 2.

KANSAS.

TOPEKA—CRAWFORD'S OPERA HOUSE (Crawford and Kane, mgr.): A Royal Slave Feb. 28; good house. The Little Sister 22; good performance; fair business. King Dodo 2.  
RAIDERS—J. LITDAHE.  
WICHITA—CRAWFORD THEATRE (J. L. Marlow, mgr.): A Royal Slave Feb. 28; good house. The Little Sister 22; good performance; fair business. King Dodo 2.

RAYMOND J. LITDAHE.

WICHITA—CRAWFORD THEATRE (J. L. Marlow, mgr.): A Royal Slave Feb. 28; good house. The Little Sister 22; good performance; fair business. King Dodo 2.

PITTSBURGH—OPERA HOUSE (W. W. Bell, mgr.): A Royal Slave Feb. 28; good house. The Little Sister 22; good performance; fair business. King Dodo 2.

COFFEEVILLE—NEW AUDITORIUM (H. R. Leitch, mgr.): A Royal Slave Feb. 28; good house. The Little Sister 22; good performance; fair business. King Dodo 2.

ARKANSAS CITY—FIFTH AVENUE OPERA HOUSE (W. G. Parker, mgr.): A Royal Slave Feb. 28; good house. The Little Sister 22; good performance; fair business. King Dodo 2.

JUNCTION CITY—OPERA HOUSE (J. W. Don, mgr.): A Royal Slave Feb. 28; good house. The Little Sister 22; good performance; fair business. King Dodo 2.

LAWRENCE—BOWEN'S OPERA HOUSE (Oxley Hill, mgr.): A Royal Slave Feb. 28; good house. The Little Sister 22; good performance; fair business. King Dodo 2.

INDEPENDENCE—AUDITORIUM (B. Blaser, mgr.): A Royal Slave Feb. 28; good house. The Little Sister 22; good performance; fair business. King Dodo 2.

NEWTON—NEW BODEDALE OPERA HOUSE (Oxley Hill, mgr.): A Royal Slave Feb. 28; good house. The Little Sister 22; good performance; fair business. King Dodo 2.

MUTCHISON—HOMER THEATRE (W. A. Lee, mgr.): A Royal Slave Feb. 28; good house. The Little Sister 22; good performance; fair business. King Dodo 2.

GREAT BRIND—WILKIN'S OPERA HOUSE (J. F. Lewis, mgr.): A Royal Slave Feb. 28; good house. The Little Sister 22; good performance; fair business. King Dodo 2.

WELLSINGTON—WOODS OPERA HOUSE (H. K. Kirk, mgr.): A Royal Slave Feb. 28; good house. The Little Sister 22; good performance; fair business. King Dodo 2.

ST. JOHNS—GRAND OPERA HOUSE (H. R. Byers, mgr.): A Royal Slave Feb. 28; good house. The Little Sister 22; good performance; fair business. King Dodo 2.

WINFIELD—GRAND OPERA HOUSE (H. R. Byers, mgr.): A Royal Slave Feb. 28; good house. The Little Sister 22; good performance; fair business. King Dodo 2.

CHAVUTE—WILLIAMS NEW THEATRE (H. W. Williams, mgr.): A Royal Slave Feb. 28; good house. The Little Sister 22; good performance; fair business. King Dodo 2.

LEAVENWORTH—CRAWFORD OPERA HOUSE (Morris Cunningham, mgr.): A Royal Slave Feb. 28; good house. The Little Sister 22; good performance; fair business. King Dodo 2.

NEW YORK—THE NEW YORK THEATRE (H. R. Byers, mgr.): A Royal Slave Feb. 28; good house. The Little Sister 22; good performance; fair business. King Dodo 2.

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LOUISIANA.

SHREVEPORT—GRAND OPERA HOUSE (H. R. Byers, mgr.): A Royal Slave Feb. 28; good house. The Little Sister 22; good performance; fair business. King Dodo 2.

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MAINE.

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MARYLAND.

CUMBERLAND—ACADEMY OF MUSIC (H. R. Byers, mgr.): A Royal Slave Feb. 28; good house. The Little Sister 22; good performance; fair business. King Dodo 2.

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MASSACHUSETTS.

NORTH ADAMS—RICHMOND THEATRE (William F. Meade, mgr.): A Royal Slave Feb. 28; good house. The Little Sister 22; good performance; fair business. King Dodo 2.

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CHARTREUSE  
—GREEN AND YELLOW—  
THE OLDEST  
KNOWN AND  
FINEST OF ALL  
CORDONALS  
FOR 300 YEARS  
IT HAS BEEN  
MANUFACTURED  
BY THE CAR-  
THUSIAN MONKS  
OF FRANCE IN  
THE SAME WAY  
A GLASS AFTER  
DINNER IS A  
WONDERFUL  
AID TO  
DIGESTION  
At Sauter Wine Merchants, Green, White, Gold.  
Hager & Co., 45 Broadway, New York, N. Y.  
Sole Agents for United States.

Why Women Sin 3 drew fairly. Over Niagara Falls 2-7. Leon Herrmann 4. Saved from the Sea 10. W. H. Crane 11. The Inside Track 12. Way Down East 13. 14. —HIOU (Honey Myers, mgr.): The Sea and the Stars 28; good house. The Little Sister 22; good performance; fair business. King Dodo 2.

LYNN—THEATRE (Frank G. Harrison, mgr.): The Sea and the Stars 28; good house. The Little Sister 22; good performance; fair business. King Dodo 2.

WOLYON—OPERA HOUSE (H. L. Potter, mgr.): A Royal Slave Feb. 28; good house. The Little Sister 22; good performance; fair business. King Dodo 2.

NEW BEDFORD—THEATRE (William R. Crane, mgr.): A Royal Slave Feb. 28; good house. The Little Sister 22; good performance; fair business. King Dodo 2.

WORCESTER—THEATRE (Felix R. Wood, mgr.): A Royal Slave Feb. 28; good house. The Little Sister 22; good performance; fair business. King Dodo 2.

LOWELL—OPERA HOUSE (Fay Brothers and Howard, mgr.): A Royal Slave Feb. 28; good house. The Little Sister 22; good performance; fair business. King Dodo 2.

NORTHAMPTON—ACADEMY OF MUSIC (James R. Gilman, mgr.): A Royal Slave Feb. 28; good house. The Little Sister 22; good performance; fair business. King Dodo 2.

SAVITON—THEATRE (Edith Anderson, mgr.): A Royal Slave Feb. 28; good house. The Little Sister 22; good performance; fair business. King Dodo 2.

PLYMOUTH—DAVID OPERA HOUSE (A. H. Perry, mgr.): A Royal Slave Feb. 28; good house. The Little Sister 22; good performance; fair business. King Dodo 2.

GRAND RAPIDS—GREEN'S OPERA HOUSE (John R. Henderson, mgr.): A Royal Slave Feb. 28; good house. The Little Sister 22; good performance; fair business. King Dodo 2.

WILFORD—MUSIC HALL (H. E. Morgan, mgr.): The Village Postmaster Feb. 28.

MICHIGAN.

GRAND RAPIDS—NEW POWERS (W. T. P. Ledbetter, mgr.): Wood's Stock co. Feb. 28; good house. The Little Sister 22; good performance; fair business. King Dodo 2.

PORT HURON—CITY OPERA HOUSE (H. T. Bennett, mgr.): The Gay Lord Quix Feb. 28; good house. The Little Sister 22; good performance; fair business. King Dodo 2.

TRAVERS—CITY—STINBERG'S GRAND OPERA HOUSE (Gordon Stinberg, mgr.): The Village Postmaster Feb. 28.

ADRIAN—NEW CROWELL OPERA HOUSE (C. D. Hardy, mgr.): The Village Postmaster Feb. 28.











(Special Correspondence of The Mirror.)

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(Special Correspondence of The Mirror.)

In Florence they have opened an "experiment

**Attractions Meet With Success.**  
(Special Correspondence of The Mirror.)

(Special Correspondence of The Mirror.)

Bland Holt's spectacular production. The

Rumor has it that Allan Hamilton and Cecil Wood, both of whom

**THEATRICAL WARDROBE SALE,**  
Tuesday, March 17, at  
THE PROFESSIONAL WOMAN LEAGUE, 100 W. 42d ST., N. Y.  
Great Bargains.

A Hummage  
**TWEATICAL WARDROBE SALE,**  
 Tuesday, March 17, at  
 THE PROFESSIONAL WOMANS LEAGUE, 10 W. 42ND ST., N. Y.  
 Great Bargains







## THE FOREIGN STAGE

### PARIS.

#### Theatrical Events and Gossip of the French Capital.

(Special Correspondence of The Mirror.)

PARIS, Feb. 23.

When my last letter to you the manager, the actor and the theatergoer have been looking at it with a keen eye. I have had a number of new productions, a great deal of chatter, much gossip, and many benefits for the Breton fishermen. The results of the letter have, I regret to say, disappointed. "Why are the Bretons so important as to demand priority on the stage, when, by having other acts, they could catch other fish?" Nevertheless, the benefits still go on and the Bretons still throng to Brittany, which is fortunate and just, for the lack of tonight is not necessarily a crime. It is, no doubt, ignorance, but even ignorant people must eat. In it not so?

Madame Bernhardt, who met with no great success in her last venture of *Thérèse de Mervill*, has been turned upon the stage once of the Breton fishermen. This time it is *Andromaque*. Again she has not met with wonderful success and is soon to tie to the dock this last and launch a magnificent production of Goethe's "Werther," which Paul Descaudelle has adapted for her use. Descaudelle is a master of drama, and I am sure that in his adaptation he will add a tender note of simplicity to the original, though as he has so little to build upon I fear that he can create nothing startling and nothing that will live.

But about *Andromaque*. It was a beautiful production and the music of Saint-Saëns, which was used to raise and lower the curtains, was in itself an inspiring story of the events that followed and preceded. Bernhardt was admirable in the role of Hermione. She was superb in her portrayal of the most subtle traits of a woman's nature.

On the first night a spectator missed the performance. There was a hunt for the offender, who, luckily for him, escaped. But his example lived for the students of the Latin Quarter, who deem Racine to be the patron saint of their beloved Odéon, and who regarded the performance of the divine Sarah as an insult to his memory, at each performance would hiss like a pit of snakes. For they objected to the burlesque scene of the courtesans before Pyrrhus and they resented the crowding out of their beloved *Andromaque*. And then students, oh, how they do not like a thing, they give no one else the opportunity to do so. Hence Sarah lost her confidence and announced nightly change of bill.

I am told that she will close her season in April. Poor Sarah! The Fates have not been kind to her of late.

On the eleventh, at the Théâtre Cluny, we had *Les Gaietés de Vouvray* and *L'Affaire Champlignon*. The first in what you call a farce. It is three acts and is the work of M. Grénet-Darancourt. It was an amusing, bright piece, having complications amusing and situations extremely funny, and it was to laugh, even though one did not feel like mirth. Mlle de Mayer was very amusing and clever in his role, and the rest of the company, MM. Mercier and Arnould and Mesdames Berry, Gilbert, and Ferry, all were excellent.

The after piece, *L'Affaire Champlignon*, was a playlet in one act adapted from the works of that master of humor, J. Molnaux. It, too, was as amusing as one would care to have it.

The Count de Monte Cristo, or Enoch Arden, as you will, have come to us again, but this time under the nom de guerre of Le Colonel Chabert, a piece which was on the thirteenth produced at the Théâtre Antoine. For the plot of this play is that the Colonel, whom they believed to have been killed at Eylau, returns to France under the Restoration. His wife has remarried and *le pauvre Colonel* makes himself known only to be cast forth into the wilderness. The play is from the novel of Balzac and has been adapted in four acts by Louis Forest. The second and third acts are splendid, but Balzac's work has not been improved upon by M. Forest, who has rather modified than developed the subject.

Bonne Fortune, a comedy in two acts, the work of M. A. Picard, was produced at the same theatre on the same evening. It was an excellent little piece, having three characters, a husband, his wife, and a friend. There is little action in the play and it is somewhat artificial. But the dialogue is subtle, bright and altogether charming and the piece was well received.

Again we laugh. For *La Famille Boléro*, a four-act vaudeville by MM. Henneguin and Eilhard, which was produced at the Nouveautés, is a piece at which one must laugh. It is, to be sure, fantastic and absurd. But, nevertheless, you cannot deny that it is funny, and you laugh. The man next you laughs, as does the man next to him. So, *colle!* It is worth the while, after all. Madame Maurel, M. Tournand, Mlle. Cassive and Genane are all excellent. M. Germain, too, is clever, as is Madame Magnier.

Then, on Feb. 20, at the Scala was presented *Service d'Amour*, an opérette in two acts and six scenes by M. Dumas, with the music of M. Christine. The piece is beautifully mounted, the costumes extravagant and the music pleasing. However, it is not wonderful in any way and will not set the ocean, nor e'en the land, afire. With the opera is a pantomime in which that most graceful and supple Mlle. Thylda gives a charming little dance, and adds materially to the entertainment. This pantomime is called *La Chula* and is a scene of the Spanish court. It would not be well to dwell on the plot of *Service d'Amour*, for it is fanciful and imaginary and amounts to not a great deal.

Following an opérette, we have two comedies at the Trionon. The pretty theatre refuses to ally itself to either one thing or the other, you see, and we can never tell what it will grant us. Its latest offerings are *L'Hameçon*, a comedy in three acts by Darancourt and Bouvet, and *La Marée de Mardi Gras*, a folk-vaudeville in three acts by Lambert Thibout and Grandé. The first, though in some places to a degree excellent, is but, alas, poorly constructed—elementary, as it were. As a structure it is full of knot holes and cracks, while its walls are sadly warped. And still there is a certain degree of merit, for there are situations cleverly conceived and amusing. Mlle. Mylo d'Arcy is exceptionally pleasing, but as to the others, *eh bien!* I pause. The second piece is not exceptional. It is, however, cleverly played by Rouvière, Mlle. Fouché, and M. Delaunay.

A comedy-bouffe that has attracted the attention and won the praise of all is *L'Enfant du Miracle* of MM. Garault and Charvay, which was produced on Feb. 21 at the Athénée. Now, this piece is well constructed. It has finish, it has movement, it has grace, it is interesting. It has a kind of harshness and cruelty and disrespect, but it is all brightly and amusingly covered and adds to the enjoyment of the piece, the plot of which hinges on the losing and later the finding of a will. The cleverness and gentility of Mesdames Caron and Dignon enable one to excuse speeches that are, perhaps, a little too "pointed," as you say, and MM. Levesque, Rouchard and Périer are also pleasing. I think that there can be no doubt, although it has not as yet been announced, that *L'Enfant du Miracle* will remain at the Athénée until the close of the season.

The *Figaro* has just announced the death of M. Riga, stage-manager of the Variétés, and the *Figaro* tells us that Mlle. Germaine Riva and a young actress and Théodore de Glaser, the impresario of a touring company, have also passed away.

Donnay and Desvares are writing a four-act play which will be seen next year. It will be named *La Vagabonde*. It should do well on tour with this title.

I have been listening closely but have not been able yet to hear what piece it is that will follow the *Famille Boléro* at the Nouveautés. And yet

it is rumored that it will be a comedy by two well-known writers, one of whom is of the theatre—two who have collaborated often and with success.

With the passing of Courtes, who died at the age of thirty, we have a clever actor and a man who has the respect of all. Playing a part in *Les Diables Courtois*, he caught a chill and died soon after. He had been on the stage for half a century, and he will always be remembered for his origination of the role of Florent Florent in *L'Enfant du Miracle*.

Le secret de Polichonelle has broken the records of the Gymnase, for during the first month it made 175,000 francs (\$35,000, is it not?). And Madame Jolly, to her it has been a chariot of triumph.

We are all thronging to the English Florence, and they tell me that another band of maidens are coming over from the foggy island. Ah, these English girls! I have never before realized how much they possessed of abandon.

The Comédie seems to be growing quite impossible. Mlle. Branda, Bertin, Leroy, Merson, and Regnier have all left its walls as rats (pardon me, no disrespect to the ladies) desert a sinking ship. I fear that there will be desertions and tremendous explosive changes before long. Ah, bien, perhaps then there may be order out of chaos.

Janvier's *Les Appelés* will see its premiere at the Odéon on Feb. 28, and meanwhile *Réunion* has announced its last performance, though it will probably uphold its name just the same.

And then, too—but, hark! I seem to hear

### ROME.

#### Traversi's New Play—Concerning the Alban Theatre—Theatrical News.

(Special Correspondence of The Mirror.)

ROME, Feb. 17.

Traversi's new piece, *The Happiest Days of Life*, is a satire on long engagements. He said to me a few days before the piece was brought out that he had studied the period which is considered to be the happiest of a man and woman's life, "and I discovered," he said, "that it was the contrary. The engagement period is full of all kinds of annoyances and engaged couples on the stage are almost tired of marriage before being married. And when the marriage is postponed *sine die* the lovers are delighted."

The scene is Rome, and the characters belong to the highest class of Roman society. One of the characters, the young man's father, is amusing in his way. He is a hypocrite, but when the lawyer alludes to his possible death, in speaking of the marriage contract, he bursts out into such a rage that his imaginary ailments are cured on the spot, and he is cured.

The young girl's uncle is another funny character. He is an old roué, boisterously gay and unconsciously making mischief wherever he goes. This part is played by Novelli in his great and incomparable style. He was exquisitely perfect all through the piece—was, indeed, its life and soul. The two first acts went off splendidly. But the gods did not seem to like the last act, though they did reward Traversi five times.

The scene of the quarrel between the young couple, which closes the second act, is quite a little gem in its way, and requires perfect acting to make it take with all.

Traversi wrote the piece in his villa at Poutilipo, Naples. But the last scene he wrote on the railway, as he had to go to Paris to be one of the witnesses in the Franco-Italian fencing match. So route he split the ink in his pocket and ruined a masterpiece.

Among the little bits of notes of the piece I remember but this one: "Marriage is a book the faults of which are seen only after it has been printed, and the 'corrector' is never the husband."

Traversi has four other pieces on hand, one dealing with a new phase in passion. Another is a satire on women who think themselves intellectual, and the third, called *The Leaves of Hearts*, is a satire on the young men of the present day, so cowardly in their intercourse with women. The fourth treats of criminals and their accomplices.

Besides writing for the stage, Traversi writes nearly one hundred letters per diem, pays about twenty visits, dines and lunches out every day, and is always ready to serve a friend. He is the last of real conversationalists. With him conversation is an art. He is never at a loss for a word of wit, irony or paradox. He is bright, alert, witty, light and yet at the same time profound. His conversation has been compared to champagne for brilliancy, and fine lace for delicacy.

These same qualities you find in his plays, though they may not always be understood, Latin wit being so different from Anglo-Saxon humor, which itself is not understood by the Latin race.

Altogether, Traversi has already given eleven successful pieces to the Italian stage. His dream is to restore Italian comedy to its primitive perfection, as D'Annunzio's dream is to revive the purely classic drama on the Italian stage. For the present the public is more in favor of Traversi than of D'Annunzio.

This reminds me that King Numa, which is to inaugurate the Alban Theatre in 1904, is not a tragedy, but only a musical comedy. "The Alban Theatre," says D'Annunzio, "is to be the national theatre of Italy. It will be inaugurated with a great festival of music and dancing. Oh, it is no longer a dream! It is a fact, for the funds to build it are now ready! King Numa will appear on the stage, guided by Egeria. It was he who gave religious and civil laws to Rome; it was he who laid the foundation of Rome's domination over the world, and it is he who will inaugurate Italy's national theatre! I shall only sow the seed for this. Others will reap its fruits. Other intellects will complete my work—other forces, other youthful minds!"

D'Annunzio is busy writing a new *Parolana* and a *Sigismondo Malatesta*. After these he purposes writing on three epochs of Florence: 1300, "the Republic," and the "Medici," and after these he will choose subjects from Sicily, Milan, Venice and every region of Italy, so long as life be spared to him!

Meanwhile, as if inspired by D'Annunzio's dream, we have had a burlesque on the foundation of Rome, at our Quirino Theatre. It begins with a duel between Mars and Cupid in the vestal's sacred grove. Then comes a love duel between Mars and Ros Silvia, who lets the sacred fire go out and is condemned to death by King Amulius, surrounded by augurs, priests and vestals, and Pulcinella!

In the second act we see the wolf feeding the twins, who are being mourned by Faustus and Lorenza.

Romulus and Remus presently grow to manhood and quarrel for supremacy. The vultures are consulted and Romulus is king. He then goes to the Neptune festival with soldiers, wrestlers, vagabonds, and Pulcinella. The rape of the Sabine ends the act. The third act shows Turpin's treachery and the battle between the Romans and the Sabines, with the intervention of the women and their children. The whole thing is amusing and the music is light and bright.

Another new and fantastic opera in *Oceana*, by Smareglia. Here the scene lies in Syria in the patriarchal age. A young girl is beloved by the chief of a wandering tribe and by Neptune, who pours all his marine wrath on the lovers. There is no interest whatever in the libretto, and this accounted much for the non-success of the opera, though it contains many really beautiful pieces of music. The overture, for instance, is magnificent, as also is the quintette in the third act, which had to be repeated. The scenery was perfect, and that alone ought to have made the opera a success, but it did not.

The Italian press is furious against Sardou's *Dante*, and really, if at all like the synopsis given of it it must be a ridiculous hash of some of Dante's cantos, with incorrect dates and details.

In Florence they have opened an "experiment-

al" theatre, something in the style of the Ambro Theatre in Paris, the policy being to produce the works of unknown authors who cannot succeed in having their productions elsewhere. The two first pieces given were a one-act comedy by Vito Vano, and *For Mother*, a play in four acts, by Antonio Baracca. At another performance, *Thérèse*, in three acts, was given, and a one-act sketch in verse, *Perpetua*. Of these, *For Mother* has so far been the most successful. The plot is very simple. Count Montfiori is in love with Silvia Chastel; but to please his mother he marries Luciana, who is in love with the Marquis d'Au-gère, who in his turn loves Silvia Chastel.

Then in a fit of jealousy tells Montfiori of his wife's love for the Marquis. Silvia and wife have a quarrel and the Count intends to sue for a separation when he is called to his mother's bedside. She dies and for her sake the Count forgives his wife, and they are reconciled. The play pleased.

Lorenzavalle is writing an opera for the Emperor of Germany on the subject Roland. He is very busy on it and is shutting himself up to be able to give it to the Emperor some time during the Spring. But it will not be given before Autumn of this year. The first representation will be at the Imperial Theatre of Berlin.

Lorenzavalle is also sketching the outlines of three more operas, *Winter Roses*, *The Chevalier d'Amor*, and *Aphrodite*, this latter being taken from Pierre Loti's novel. But this opera will not be begun for some time yet, as there is some little difficulty with the libretto.

In a day or two we are going to have Mounet-Sully here, at Novelli's theatre. He will play in *King Oedipus* and *The Burgomaster*. While he is here Novelli intends to give a benefit for the Breton fishermen. The Paris press had written to Novelli to beg him to go to Paris to take part in the benefit for the same people to be given at the Grand Opera. But he thought he could do better by giving a benefit for them at his own theatre in Rome. The date is not yet fixed, as Novelli is waiting for Mounet-Sully to decide.

Novelli will play *Oedipus* on his own stage, and it is probable that Mounet-Sully will make Victor Hugo's "Four People" about the acts. I hope to be able to give you a full account of this evening in my next letter.

An Italian playwright—I will not mention his name—is going to attempt the writing of a new *Othello*—which one of our leading tragedians is also going to attempt to play!

Shade of Shakespeare, forgive them both!

A. P. Q. R.

### AUSTRALIA.

#### Despite Adverse Circumstances Theatrical Attractions Meet With Success.

(Special Correspondence of The Mirror.)

Sydney, Feb. 1.

Theatrical business continues good in Sydney, for, somehow or other, despite drought, diminished trade, increased taxation and uncertain political future, the crowd of playgoers night after night continually rolls up in apparently undiminished numbers, to the great delight of the managers. Musical comedy appears to divide popular favor with sensational drama. At the Royal Theatre the *Fortune Teller* has achieved a decided success, while at the Palace Dorothy has been succeeded by Paul Jones, which is to be followed by *The Mikado* and other revivals. Bland Holt is still favored with crowded audiences. The *Breaking of the Drought* being his latest Lyceum success, while at the Criterion John F. Sheridan is still doing well with *Cinderella*, which is a bright and sparkling piece.

The preparations for rebuilding Her Majesty's, at Sydney, are progressing. If the plans are adhered to the new playhouse will be the most up-to-date in Australia.

It is stated that the Neil-Dravley company will visit Australia, opening in Sydney, on the conclusion of its Indian tour, about October next. The whole of the principals are Americans and the company is represented in the Commonwealth by Lester Maynard, an experienced journalist.

At the Melbourne Princess, the success of Nellie Stewart in *A Country House* remains undiminished and has intensified her desire to remain in comedy. The pantomime of Whittington and His Cat at Her Majesty's has proved the great holiday attraction in the Victorian capital, the leading feature being the phantom guards, arranged by Barney Fagan and Henrietta Byron, with which American audiences are familiar. At the Royal, *The Power and the Glory* has been followed by *When London Sleeps*.

Australian touring companies—thanks to increased traveling facilities and better accommodations—now frequently make in the dollars where their predecessors could not clear sufficient to defray expenses. Hence the frequency with which good stock companies take to the provinces. At Ballarat the Woods-Williamson company have done well with original versions of *The Maxman*, *Barabbas* and other stories, the latest production being *Boy Jim*, based on Conan Doyle's "Reddy Stone."

In Adelaide, Alfred Hodge is having a busy time of it with revivals of the dramas which he has made popular throughout Australia, and is earnestly advocating the cause of the Australian drama, of which he considers *Robbery Under Arms* thoroughly representative.

"The first play I came across," he says, "that was thoroughly Australian was a play in one act, by Captain Humphreys. This contained a real fire scene, and described how the hopes of the cockles and the customers were ruined. It was produced at the Theatre Royal in Melbourne, and it was then that I foresaw that there was a future ahead of the Australian drama, despite many critics, who misinterpreted the wishes of the Australian public, and said that what was wanted by them were pieces that represented London and Parisian life. Already the cry is rising from the sons of Australia. Give us something Australian," and that cry will gradually become stronger. The satisfaction of that demand will mean the establishment of a typical Australian drama on a firm, lasting basis."

The Hawtrey company are having a return season in Tasmania, where they are great favorites, and will be followed by Maggie Moore.

In New Zealand the new theatre at Auckland was opened on Boxing Night by J. C. Williamson's Musical Comedy company with *A Runaway Girl*, the principals being Lillian Digger, Rose Maygrove, and Fred Graham. The Opera House, in the same city, was occupied by the Willoughby-Geach company with *The Wrong Mr. Wright*. The next Auckland attractions will be Frank Thornton's company at His Majesty's, and Miss Fitzmaurice Gill at the Opera House. Miss Gill has a good company, her strong card being *The Sign of the Cross*.

In Wellington the Opera House is occupied by one of William Anderson's touring companies with *The Macraes*. The English and other plays of the same class; the attraction at the Royal is Whittington and His Cat.

Another of J. C. Williamson's touring companies has been playing *Sherlock Holmes* to record audiences at the Dunedin Princess. In fact, theatrical business in New Zealand just now is first-class.

George Maygrove's Shakespearean season at the Melbourne Princess will commence at Easter with *A Midsummer Night's Dream*, after which, it is rumored, J. C. Williamson and George Maygrove will assist in forming a combination including Great Britain, Australia, South Africa, and India.

JOHN PLUMMER.

SYDNEY, N. S. W., Feb. 14.

A good and healthy tone of business is apparent at our leading theatres, and a similar happy state of affairs is reported from the other States. George Maygrove has struck it rich at the Theatre Royal, where *The Fortune Teller* is running to bumper houses. J. C. Williamson's Comic Opera company at the Palace are giving a series of revivals of the most popular operas of their extensive repertoire, such as *Paul Jones*, *The Mikado*, and *The Golem*, and they have proved a treat after the late surfeit of musical comedies.

Bland Holt's spectacular production, *The*

*Breaking of the Drought*, with its realistic touch, shows no signs as yet of waning in popularity.

John F. Sheridan has withdrawn his pantomime, *Cinderella*, and is now producing *A Lady Hamlet*. This manager has succeeded in bringing back to the stage *Cinderella* that previously which reigned there of old before the fatal plague outbreak.

Any Castles and her sister Dolly have given two farewell concerts at Centennial Hall under J. C. Williamson's management, and return to Europe forthwith.

The actual rebuilding operations have been started, and J. C. Williamson hopes to stage a big production at the new Her Majesty's Theatre within six months. Mrs. J. C. Williamson (Mary Weir) recently promoted the Australian manager with a second daughter.

Poor Billy Elton, news of whose death was received here last week, did a lot of good work and was a firm favorite with Australian playgoers. Elton was an old member of the Royal Comic Opera company and also made successful appearances in comedy, notably in *The Gower*. George Toller, J. C. Williamson's right-hand man, is back in Sydney after a four months' absence, during which he visited Europe and America.

Are You a Mason, which J. C. Williamson will stage at the Palace next Easter, will be interpreted by a specially picked company, including George Giddens, who was in the original London production, Cecil Ward, and a young Canadian, Ethel E. Molison.

Cynthia Brooke, who has been engaged by Maygrove to appear in *The Country House*, Jodbury, Junior, and other plays, will visit Africa at the close of her Australian engagement.

A Launceston (Tasmania) manager guaranteed Maygrove 1,000 guineas as an inducement for Mella to visit that town.

Alfred Daupier has been appearing of late in Adelaide, the North Australian capital.

At the close of the Comic Opera company's present Sydney season, they visit Melbourne, and will there produce for the first time in Australia *The Emerald Isle*.

Dick Whittington, Williamson and Maygrove's Melbourne pantomime, will be shortly transferred to Sydney. Their joint production of *Sam* has made a big hit in Melbourne. Nellie Stewart and Harcourt Huntley assume principal roles. It had been hoped to obtain the services of Mrs. Louis Carter for this production. We shall probably have the play in Sydney toward the end of this month.

Edward Lloyd will give sixteen concerts in Australia, opening in Melbourne April 13 and in Sydney on 21.

Rumor has it that Allan Hamilton and Cecil Ward, both of whom were connected with the *Break of the Drought* company, will join forces and get together a company to fill the places left empty by the disbandment of the *Break of the Drought* company.

Kate Seymour has been engaged to come out here for Harry Richards' circuit.

The Flak Jubilee Singers are still in New South Wales appearing in Sydney and suburbs.

Courtesy Founds will be prominent in Robert Courtwright's Melbourne production of *A Midsummer Night's Dream*.

Sandow's New Zealand tour was a big success, and Richards must have done well with his expensive star.

Gracie Emmett, Wallace Brownlow, and Professor McCann are at present at Richards' Sydney Hall.

Richards' Adelaide show is headed by the Harbocks and A. G. Spry.

Johnny Coleman, the human scarecrow, has gone over to Richards in Melbourne. Bland Holt will shortly produce for the first time in Australia *The Price of Peace*.

A successful benefit was recently tendered in Melbourne to Armes Beaumont, a singer who will be remembered by many on your side. Madame Mehta gave her services.

R. NEWTON DAILY.

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Hornford's Acid Phosphate relieves depression, nervousness, wakefulness and other ill effects caused by excessive smoking, or indulgence in alcoholic stimulants.

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A Warehouse

**THEATRICAL WAREHOUSE SALE,**

Tuesday, March 17, at 11 o'clock

The Professional Woman, *Maniac*, *Dr. Jekyll*, *N. Y. Street* *Scenery*.







Core H. Williams' concert in the Astor Col-  
lery of the Waldorf-Astoria, Feb. 24, attrac-  
ed a large and fashionable audience. Frau  
Kathe Huttig, pianist, Helen Marie Burr, bar-  
ist, William A. Wegner, tenor, and Elsie Ritten-  
acompanist, were the assisting artists. The  
number of the programme was well received and  
enthusiastically received. Miss Willes  
"Men Come Over"  
Sofas; "Alma," H. Bemberg; "An In-  
"The Blackbird," Victor Harris; "Vain-  
song," Von Stutman; "My Love I Dare  
Tell," Steinhamer, and "Japanese Love Son-  
Clayton Thomas. In the first place, the  
presents a fine stage appearance, possessing  
regulate beauty, and a charming manner;  
therefore, she was faultless! Her voice  
voice, a pure soprano, artistic temperament, a  
ity of tone quality, artistic temperament, a  
of feeling and correctness of method. W  
a singing artist was one of great merit.

A. C. SMITH, Manager

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# OPEN TIME.

**INROCK**—De Soto-K. of F. Opera House, in March and April.

**INTRAKEA**—Fidelity—Stimpson and Gregory's Opera House, March 16-18, 24-31, April.

**IN W. MEXICO**—East Las Vegas—Dunlap Opera House, March 20-25, 28-31, April 1-13, 15-22, 24-30, May and June.

**IN W. YORK**—Gloria Falls—Emire Theatre, March 10-21, April 2, 4, 12, 14, 27-29, May 1, 6-9, 11, 12.

**IN PENNSYLVANIA**—Benno—Kane's Theatre, March 18, 24, 26, 31, April 1-22, 26, 28, 29, May 1-5, 10-12, 14-16.

**IN CALIFORNIA**—Green Bay—Green Bay Theatre, March 10-13, 27-31, April 1-9, 23-30, May 1-17, 24-31, June 1-4, 6-9.

## LETTER LIST.

Members of the profession are invited to use *The Mirror's* office facilities. No charge for advertising or forwarding letters except registered mail which will be re-registered on receipt of 10 cts. This list is made up on Saturday morning, letters will be delivered or forwarded on personal or other application. Letters advertised for 3 days and undelivered will be returned to the post-office. Circulars, card cards and newspapers excluded.

### WOMEN.

Allen, Queens B. D., Edna R. Andrews, Rita Arner, M. L. Algen.

Berry, Eleanor, Ethel Balch, Essie Benschley, Lillian Bulis, Lillian Boyer, Margaret Burdick, L. Booth, Jennie A. Brown, Beale Barry, Dottie Ardell, Grace Belmont, Agnes Bruce.

Cawley, Rena, Helen T. Clarke, Bertha Clark, (river) Cornish, Ellen Cammens, Edith M. Cook, Arlen B. Chapman, Mrs. G. B. A. Cook, Catherine Corvill, Mrs. Edot Campbell, Mrs. Jack Campbell, Lottie Collins, Miss Cassina.

Dunne, Rose, Margaret V. Dayton, Gertrude Dempster, Lillian Downing, Edith Daniel, Mabel Ditzel, Jennie Duncan, Dorothy Dempsey, Florence Desale, Augusta Edwards, Edna Davenport, Addie Dunlap, Mabel F. Evans, Virginia Darrell.

Ething, Jane, Eleanor Eklins, Rose Evans, Elizabeth Elman.

Fisher, Ada, Della Freme, Dottie Fair, Ethel B. Ferguson, Edna Ferrell, Eugenia Fere, Ann Fields.

Granger, Maude, Florence Gelbert, Helen Gilbert, Mrs. Gordon, Grace Gordon, Bertha Gordon, Valentin, Mrs. P. S. Gruber, Ada Gifford, Maud Gooden, the Gilbert.

Hearn, Ruth, Mrs. Mack Hart, Jude R. Haywood, Edith Harvey, Mabel P. May, May Hastings, Joyana Jovialand, Alma Hadden, Helen Hargreaves, Kitty Harty, Rebecca Heflin, Helen Heflin, Mrs. Hulan, Marie Harmon, Gladys Harvey, Hani Hall.

Intropoli, Jude, Mrs. Monty Irving.

Jackson, Cecil, Mae R. Jackson, Clara Jovine.

Kammen, Elie, Bertha Kallner, Madame Clara L. Kellogg, A. Kingsbury, Dick Kingston, George R. Kyle.

Le Mar, Francis V., Marie Leinster, May Legman, Mrs. Leonard, E. F. Leonard, Jeanette Lucy, Nina Lawrence, Lucille La Verna.

Morvins, Beatrice, Clara Madison, Mable Mitchell, George Mendum, Lillian Maynard, Ethel Milton, Mabel Moss, Mable Madden, Josephine Morris, Madeline Miller, Florence Medina, Mrs. Mary Myers, Mary McHenry, William McNeil, Elsie McNeil.

Oakland, Marie, Mrs. J. Oldenath.

Phillips, Essie, Frances Paul, Jeanette Fane, Jill Pierce, Sadona Porter, George Parker, Harriette De P. Packard, Mildred Paul, May Prindle, Ames Palmer.

Ray, Elberta, Mae Raymond, Florence R. Robson, Harriet Ross, Julie Rosenthal, Josephine Russell, Adelaide Russell, Dorothy Russell, Marie de la Rosa, Julia Ruppell, Mrs. Edw. M. Royle.

Sargent, Jean, May Sargent, Edith Scott, Lillian Sackett, Olive Scott, Irene Smith, Daisy T. Sloan, Ruth Sheppard, Marie Stanswell, Miss Stanswell.

Tannahill, T. A. Mrs., Miss Titcomb.

Urbrecht, Isabella.

Van Brahan, Elva, Marie Van Tassil, Pauline Van Andt.

Ward, H. M., Jane Witbeck, May Wilkes, Myrtle Whitford, Kathie Witmott, Mrs. Worman, Alice F. Webber, Kitty Wolfe, Bianca West, Maud White, Florence Williams.

### MEN.

Apollonio, Ray, Laundry Ashton, A. E. Archard, R. D. G. Aker, Fritz Adams, J. F. Abbott, J. Guy Atkinson, Wm. C. Andrews, O. F. Andrie.

Bathbridge, C. D., John T. Burke, Henry P. Butler, Lyle Black, Carl Burton, Harry Butler, Joe J. Burke, Harry Belmont, Fred Butler, Adolph Bussell, Charles Burke, Robt. E. Bell, Scott F. Bell, H. Mahomed, Eddie F. Bowens, Henry Bolmer, Mark Bonnett,

**W. H. H. H.**

[illegible]

**WOMEN**

Allen, Queena B. D., Edna E. Andrews, Rita Ar-

Mr. Ethel Hall

Bulla, Ellen Broun, Margaret Buraham, Lillian Booth, Jessie A. Brown, Beale Bray, Dottie Bartlett, Grace Belmont, Agnes Bruce.  
Cawley, Rosa, Helen T. Clarke, Berwick Childs, Clara Crowder, Clara Cummings, Edith M. Cook, Marian R. Chapman, Mrs. G. B. A. Cook, Catherine Carroll, Mrs. Robt. Campbell, Mrs. Jack Campbell, Hattie Collins, Miss Carlin.  
Crawford, Rose, Margaret V. Dayton, Gertrude Dempster, Minnie Denning, Edith Daniel, Mabel Dierz, Jessie Delmore, Dorothy Dempsey, Florence Deane, Anna Duran, Edna Davenport, Adeline Dunlap, Mabel F. Deane, Virginia Darrell.  
Elkins, Jane, Eleanor Elkins, Rose Evans, Elizabeth Eby.  
Fisher, Ada, Della Freeman, Dottie Fair, Ethel B. Ferguson, Miss Ferrell, Eugenia Ferde, Ann Fields.  
Granger, Maude, Florence Galhart, Helen Gilbert, Dora Gordon, Grace Gordon, Bernice Gosham, Valenta G. G. P. & G. Greiner, Ada Gilbert, Maud Good, Miss Gilbert.  
Hearn, Ruth, Mrs. Mark, Mrs. Jude R. Hayward, Edith Harvey, Minnie F. May, May Hastings, Juliana Howland, Alvina Hallam, Helen Humphreys, Kitty Hays, Mary Hays, Mrs. Hays, Ella M. Hays, Mary Hearn, Helen Harnam, Clara Harvey, Emma Hall.  
Intropidi, Jessie, Mrs. Monty, Irving.  
Jackson, Cecil, Mae R. Jackson, Clara Johns.  
Kammen, Edie, Bertha Kollier, Madams Clara K. Kibler, A. Kingsbury, Dick Kingsley, George A. Kibb.  
Le Mar, Francis V., Marie Leclercier, Ray Legrand, Belle Lyman, Mrs. T. F. Leonard, Jeannette Leary, Nina Lawrence, Lucille La Verne.  
Morelin, Beatrice, Clara Madison, Maude Mitchell, George Meadum, Lillian Maynard, Ethel Milton, Ruth Mendenhall, Helen Mendenhall, Josephine Merritt, Edith Merrill, Florence Madams, Mrs. Mary Ely, Mary Mc Gilchey, Millicent McLaughlin.  
Oakland, Marie, Mrs. J. Oldcastle.  
Phillips, Beale, Frances Paul, Janette Paroe, Lillian Pierce, Sadara Purter, George Parier, Harriette De P. Packard, Mildred Paul, Mary Peabody, Anne Paul.  
Ray, Elberta, Mae Raymond, Hortense R. Robson, Harriet Ross, Julie Romano, Josephine Randall, Adeline Randall, Dorothy Ransome, Marie Cecil Ransom, Julie Raypell, Miss Edw. M. Roper.  
Sargent, Jenn, Mary Sargent, Edith Scott, Lillian Seckert, Olive Scott, Irene Smith, Daisy T. Shann, Ruth Sheppard, Marie Stanzell, Miss Stannard.  
Tanshill, T. A., Mrs., Miss Titcomb.  
Umphart, Isabelle.  
Van Draham, Elva, Marie Van Tassil, Pauline Van Arld.  
Ward, H. M., Jane Wilcott, Mary Wilson, Edith Williams, Edith Wilcott, Mrs. Wernow, Alice A. Webber, Kitty Wolfe, Blanche West, Maude Whyte, Florence Williams.

## MSF

Applegate, Roy, Langtry Ashton, A. A. Archard  
 B. A. Alberici, D. G. Almer, Fritz Adams, J. J.  
 Abbott, J. Guy Atkinson, Wm. C. Andrews, O. J.  
 Aschbacher  
 Bainbridge, C. D., John T. Burke, Henry P. Bette  
 Lyles Black, Carl Burton, Harry Barlow, Joe  
 Barba, Harry Belknap, Fred Bailey, Arthur Brown  
 Clyde Bales, Robert E. Beckett, Ed. Bell, E. B.  
 Bessie P. Bowers, Henry Belmar, Mark Bennett  
 Boston Lerie Opera, F. Babbo, Jan. A. Barnap, Will  
 Baker, W. H. Bishop, Chas. A. Byrne, Frank H. Bial  
 Walter C. Belcher, Mr. Bial  
 Custer, Wm. F. Carleton, Harry E. Carlet  
 Geo. C. Carlin, Wm. C. Conway, Eugene Cowles  
 Frank H. Carls, Walter Colligan, Claude Cowie  
 C. Carey, Geo. L. Cox, Jr. Jones, Edw. Cowie  
 Frank Chaffin, S. H. Cline, J. C. Cline  
 H. C. Cline, Wm. Collins, Wm. Collins  
 Cammisa, Joe A. Coughlin, De Witt G. Goodman  
 Geo. Carter, Geo. A. Clarke  
 Devoy, Emmett, Gilbert Douglas, Walter Dal  
 Frank Dayton, Richard Deussen, Geo. De  
 J. E. Decker, Harry L. De Witt, John De  
 nur, Jas. Darling, Al. Denier, Harry Davila, Lou  
 Dean  
 Edwards, F. W., Frank Edwards, Thom. Evans  
 Elwyn Eaton, W. O. Edwards  
 Fehrmann, Max, J. C. Feltus, Joseph Frazee  
 Fred. Fredericks, Clint G. Ford, Al. K. Foster, G. I.  
 Florence

### MISCELLANEOUS.

Gorman, Geo. Ted Galbraith, Harland E. Gray  
J. Cheever Goodwin, Frank Guderlin, L. Gibson  
A. Getzler, Chas. W. Gray, P. Graybill, Ed. Haglund  
Haglund, Geo. A. Hagg, Harry Galt, Harry Galt  
Hart, Stanley W., H. O. Higgins, Jas. S. Hille  
Chas. Holland, Fred Hardy, Theo. H. Hill, Robt.  
Hymus, Chas. Harkinson, Jerome Harrington, Geo.  
Holland, L. B. Hall, Frank Hatch, Alf. H. Hastings  
B. F. Howard, Wm. Haseltine, Chas. D. Hammond  
Hamm, Geo. H. Hahn  
Erving, Hugo, Jay Irving  
Johnston, Jas., Harry Jenkins, Geo. W. Johnson  
Wm. Jefferson  
Kinsel, Jules, J. H. Kent, Edw. Kuyvika, Rustin  
Kennedy, Jas. C. Kenny, J. H. Kins, S. T. King, J.  
H. Kittridge, Liss Kirtin  
Lutz, Gustav, Harry J. Leeland, Jas. Lawrence  
Chas. Lloyd, Emma Lloyd, Curtis L. Lindsay, Geo.  
Lorenz, Chas. L. Loomis, D. Loomis, Chas. L.  
Libertus, W. A. Lawrence, Louis Lyttan, Robt.  
Lowe  
Mortimer, Gus, R. W. Mahr, Robt. P. Maynard  
Lion Mason, L. G. Martin, Fred Maxwell, Geo.  
Meach, Chas. E. May, P. McCarthy, Jas.  
McCarthy, Harry Morison, J. J. Mearns, O. A. Mc  
Nair, M. Mow, Mar. Ansel Tromp, Miller and  
Robt. Murphy and Hall, Myles McCarthy, Melvin  
McDevall, Geo. J. McFarlane, T. O. McDevine,  
Mansbach, Jas. McKinnon, James McKee,  
Wagler, Ed., Frank N. Nef, J. S. Nett  
O'Toole, Jack, Sig. A. O'Toole, Eugene Ormrod  
Phillips, Edw. Goldwyn, Patton, J. C. Philby  
Louis H. Rankin, A. W. Parrell, Geo. Paxton, Wm.  
A. Pyle, Jan. Fay Palmer  
Ridings, Harry J. W. H. Rudolph, Wm. Russell  
Harry Richards, Clarence Rogers, O. F. R.  
Robt. Robison, Jas. J. Ryker, Edw. Russell, Fred  
W. Rabinowitz, E. R. Rabin, Jas. J. Rabin  
Shackelford, E. O., Frank Secker, Eddie Spier  
Geo. Sims, Chas. O. Schaefer, Jas. F. Shum, C. C.  
Smith, Chas. Salomson, Jack Satter, Harry S. S.  
dun, C. S. Sandridge, Ernest D. Shultz, Jas. Siv  
Mr. Slater, Joseph Thomas, Arthur Story, P.  
Schmidt, Segments and Dupont  
Tanner, W. N., M. J. Thomas, E. A. Thomas, J.  
Thompson, Chas. K. Throppe  
Verney, Harry, Carl von Vegera, Chas. Van Stud  
ford, D. Vane  
Warrington, Wm., Bert Weston, L. H. Wehler  
Geo. L. Wade, Percy Walling, Chas. F. Watson, H.  
sell Williams, Carter Weaver, Wm. J. White, Jeff  
White, Wm. White, Wm. White, Wm. White, Wm.  
Walters, Joe Wheeler, Henry West, Arthur Wallis  
York and Herbert

**REGISTERED MATTER.**

Miss M. B. Moulton, Flora Moore, Nina A. Hawley, Ruth Gray, Marion Conner, C. E. Morrison, West Browning, Will Conkling, Richmond Hutchens, Ed N. Clisbee, E. G. Stone, Robt. Taylor.

**Ross & Fenton**  
PRESENT  
**ROSS & FENTON**



**CHICAGO**

(Special to The Mirror.)

CINCINNATI, March 2.

the to the doors at every performance and who were turned away at almost every one to fill other house. Such a rush to see a star on play had not been beheld here in a long time.

best form. Complacently excellent was the part rendered by Arthur Byron, John G. S. H. Hamard Short, Amy Ricard, Anita B.

The Head of Man, under the management of McGill and Shipman, is the card this week.

M. A. Kennedy was received with genuine warmth by his host of friends in this city. Mr. Kennedy is a native Baltimorean and several members

**BALTIMORE.**

(Special to The Mirror.)

BALTIMORE, March 9.

by his host of friends in this city. Mr. Kenne  
is a native Baltimorean and several members

**PHILADELPHIA.**

**Company Group:**

to The Mirror.)

The Hand of Man, under the management of McGill and Shipman, is the card this week.

**WASHINGTON.**

(Special to The Mirror.)

WASHINGTON, March 9

The engagement of Mary Mannering at the New National Theatre was welcomed in to-night's Washington, March 8.

With the attendance of an audience of capacity, the ladies who were seated in the balcony, the fourteenth performance of this talented actress and one of our most popular stars is noted as one of the events, and to-night's greeting was of a most cordial nature, and another successful introduction was scored in The Stubbornness of Geraldine. It is a play that presents Miss Mannering with her rare charm of personality, characteristic and artistic talent in the part of Mrs. Comstock, constant was the support rendered by Arthur Brown, John G. Sullivan, H. Hamard Stuart, Amy Bland, Anita Nathan,

**BOSTON.**

(Special to The Mirror)

2010.1

**Boston, March 8.**  
It is a remarkable tribute to the personal popularity of James K. Hackett that he should be back in Boston so soon with his production of *The Cripple*. It was all due to the tremendous success which he won when he was at the Lyceum a few weeks ago, when he played the theatre to the doors at every performance and enough were turned away at almost every one to fill another house. Such a rush to see a star and a play had not been beheld here in a long time.











## THE USHER



The agents of the various theatrical companies operated by the ruling factors in the Theatrical Trust have been constituted a corps of missionaries for the purpose of propagating Trust fatalities among one-night stand managers.

The great majority of one-night stands throughout the United States are conducted on independent lines. The managers in these places are in the habit of getting bookings wherever they can. Experience has taught them that they must rely upon their own energies to fill their time.

The Trust agents are now endeavoring to induce these managers to place their bookings exclusively in the hands of the Trust, the idea being, of course, that if the Trust can get its clutches on these theatres it can keep out first-class and popular price organizations that now book directly with the one-night stand managers or through other agencies.

A great many of these one-night stand managers now pay an annual fee to the Trust for such bookings as it gives them, and these are but a small proportion of those they need and get from other sources.

It would seem that a one-night stand manager who would voluntarily put his head into the Trust noose would be a fit subject for examination by a medical commission, but this side of the case does not seem to strike the Trust or its emissaries, who have little sense of humor.

The Trust offers, in return for the loss of the bookings that it cannot make itself and of which it desires to deprive its prospective one-night stand clients, all kinds of rainbow compensations. One of these is a betterment of terms. The managers in question are not likely to be moved by this particular consideration, inasmuch as any betterment there might be through new terms with attractions booking through the Trust would be more than balanced by the exorbitant terms the Trust demands of them for its own combinations.

When managers in desirable one-night stands refuse to place themselves in a position which would deprive them of the greater part of their business, the Trust frequently drags out its bugaboo threat of building opposition theatres. This apparition, however, has become too familiar to cause alarm.

A manager in a New England city, for example, who refused point blank to tie up with the Trust at its request a few days ago, was told that the Trust would build another theatre on the opposite side of the street and establish a disastrous competition.

The manager said that he was familiar with that old bluff, but if in this case there should be a genuine intention to build, he would be very happy to lend any assistance in his power toward the consummation of the project.

The Trust's emissary gave him up as a bad job, and he has not been heard of since in that town.

The Two Schools closed its season in Louisville last Saturday night. It has been even less palatable to players and critics in other cities than it proved to be in New York.

One of the Louisville newspapers in noticing the performance at Macauley's last week observed that it was presented "in an indifferent manner by a company which it would be a euphemism to call mediocre." Of the play itself the Louisville Herald said:

The plot of The Two Schools is exactly the same in essentials as that of all the French farces with which Mr. Frohman has been desperately trying to make us familiar for many years. Perhaps he wishes to prove the eternal truth of the adage that familiarity breeds contempt. Perhaps he takes perpetual delight in trying to fool some of the people some of the time. Whatever his motive, the end scarcely justifies it. The unfaithful husband, or several unfaithful husbands, the wife who is a fool, or a vixen, or, at heart, something infinitely worse; the gay and hypocritical father-in-law, the stupid and sentimental mother-in-law—we have had all these in one dose or another, through the too, too officious industry of Mr. Frohman, until we know what they are going to do long before they do it, and get dreadfully bored waiting for the inevitable denouement.

George H. Nicolai, the general manager of Stair and Havlin's circuit, is recovering from the illness that seized him ten days ago at his office. The cause was overwork, Mr. Nicolai having practically all the booking details of the circuit on his shoulders. He is recovering, however, and has been back at his desk for several days.

James K. Hackett on Saturday was told by a rural physician, whom he consulted for

a slight ailment, that he was going to have either the smallpox or the measles—he didn't know which; but he advised Mr. Hackett to stop playing for a few weeks and wait developments.

This professional dictum did not satisfy Mr. Hackett, so he left his company to appear without him in Glens Falls and came to New York Saturday afternoon to consult his own physician, who found that there was nothing worse the matter with him than a slight rash, produced, no doubt, by eating too freely of the archaic delicacies provided at the one-night stand hotels where he had been living for the week.

Accordingly Mr. Hackett was able to witness the performance of The Bishop's Move on Saturday evening—the first time he had been able to see the play that marked his first essay in management. He left for Boston yesterday, where last night he began a three weeks' return engagement at the Tremont Theatre.

Mrs. Hackett (Mary Mannering) also came to town to spend Sunday with her husband. Her route now lies to the Westward and she will visit the Pacific Coast, and it will be July before she and Mr. Hackett meet again.

Kirke La Shelle has gone West to rehearse and produce his new play, Checkers. In the process of transference to the stage the book has undergone a great many changes, but the character of the race-track youth will be presented in the same popular form that gave such a widespread interest to the published story.

When William Collier resumes his career as an individual star under Weber and Fields' management next season he will appear in this city for a period of twenty weeks. Weber and Fields have made arrangement for the Bijou Theatre, and Mr. Collier will be seen on the same stage where he was successful several seasons ago in The Man From Mexico.

It is bad enough for the Earl of Roslyn to be suspected of the "Junius" idiocies that appeared in the theatrical columns of the Herald for a couple of months; but now the industrious peer has publicly confessed his guilt over his own signature. He explains that he "accepted the offer to criticize while he was out of work." The philanthropy of the Herald cannot be doubted after this.

## DISSENSION IN AMUSEMENT COMPANY.

On the application of Herman Oppenheimer, Justice O'Gorman, in the Supreme Court last Friday, granted an order directing the Pan-American Amusement Company, which owns The Jewel of Asia, Sally in Our Alley and The Wild Rose, and the officers of which are Joseph V. Jordan, David Cornell, and George W. Lederer, to show cause why a receiver should not be appointed with power to carry on the affairs of the company. The petitioner claims to own 2,500 shares of the company, valued at \$25,000, and declares that the business of the organization has been mismanaged by Jordan, who is alleged to have created disturbances and quarreled with the leading members of the three companies. It is further stated that the members of the Sally in Our Alley and The Wild Rose companies have owing to them \$4,500, some having received from Jordan, it is declared, checks on the Monmouth Trust Company and Safe Deposit Company, on which payment was refused.

## DAGGER WOUNDS TWO.

A stage dagger worn by Harry Luckstone in Nancy Brown seriously injured a musician and sorely frightened an actress at Saturday's matinee at the Bijou. Luckstone's wrist caught in the lace at Mr. Luckstone's waist caught in the hilt of the weapon, snatching it from its sheath. Over the footlights the heavy dagger flashed and struck John C. Reitzel, one of the orchestra, upon the nose, crushing and wounding it severely. Bounding off the dagger then hit Anna Buckley, who was seated in the front row, upon the wrist, causing a slight cut. Several women screamed at the sight of the weapon and the blood and a number fainted. Mr. Reitzel was carried to his home, while Miss Buckley, after having her wound dressed, returned to witness the remainder of the performance, which, after a brief delay, was resumed.

## PRICE'S WELCOME.

E. D. Price was fairly staggered by the warmth of his welcome in San Francisco, where he has settled down as general manager of the Balcony and Mayer Enterprises. He found luxurious new offices fitted up for him at the Alcazar. His portrait in pastel hung over his desk, and the rooms were fragrant with many offerings of California flowers. As Mr. Price expresses it: "I found myself the recipient of more floral horseshoes than go to a New York police captain when he changes his precinct." Cards to the principal clubs and cordial greetings on every hand have helped make him feel very much at home indeed.

## ACTRESS AND SONGWRITER ROBBED.

The apartments of Mr. and Mrs. Al Truburn were visited by thieves last Friday afternoon and several articles of jewelry were stolen. Mrs. Truburn (Jessie Mae Hall) was called to Philadelphia early Friday morning, and the loss was not discovered until her return the same evening. The robbery was immediately reported, and detectives are searching for the stolen articles, which consist of one diamond ring, two set rings, two gold medals, two gold lockets, two gold chains, one diamond bracelet, one diamond brooch, and articles of smaller value. The total loss amounts to several hundred dollars.

## JURY ADJUDGES HAMLET SANE.

In the moot court room of the National University, at Washington, the case of the last will and testament of Hamlet, Prince of Denmark, was recently passed upon. The jury decided in favor of the executors of the will, thus decreeing its belief in the sanity of the melancholy Dane. The trial was held by the post graduate body of the school, and a large audience of students and friends attended.

## MRS. WIGGS TO BE DRAMATIZED.

From the Century Company Liebler and Company have purchased the dramatic rights of Mrs. Hegan Rice's successful story "Mrs. Wiggs of the Cabbage Patch," and also of her later story, "Lovey Mary." Mrs. Anne Crawford Flexner, who dramatized "Miranda of the Balcony," a personal friend of the authoress, will prepare the work for the stage, and the production will probably be made early next season.

## THE ADA REHAN SALE.

The sale of Ada Rehan's collection of art treasures and mementoes of the late Augustin Daly, which was held during all of last week at the Knickerbocker Auction Rooms, netted in all \$38,421.76, a smaller sum than was expected would accrue from the sale of such a collection. Many persons prominent in the world of letters, society, art and the stage attended during the six days that the sale lasted, but in spite of this the bidding throughout was low.

Objects of antiquity and art curios brought the large amounts, as shown by the sale of a Carrara bust of Miss Rehan for \$425. This week by the way, cost the late Mr. Daly \$1,000. A Finnish tapestry of the sixteenth century brought \$450, and a Royal Kirmansha carpet \$250. A Chippendale dining-room suite of eight pieces sold for \$92, and an old spinet for \$75. A carved gold François sofa with lion-head arms and Beauvais tapestry, with two chairs to match, was bid in for \$400.

In many cases ridiculously low prices prevailed. An autograph letter of Alexandre Dumas brought but \$5.50. A while one of C. H. Coudebeck went for \$1.50. A pottery mug sold for \$2.50, an antique oil portrait for \$1, an old English brass herald's trumpet for 75 cents, a hammered brass Antwerp jug for \$16, a harp, in Delft blue and white ware, for \$6.50, and many other similarly valuable articles went for a mere song.

All the theatrical costumes which were used in The School for Scandal, A Midsummer Night's Dream and Much Ado About Nothing were offered as a single lot. After some spirited bidding between W. A. Bray and Nicholas Loritz, representing Liebler and Company, the latter obtained the lot for the sum of \$25,000, as well as three sets of scenery for \$75.

## TO STAR MARY SHAW.

Contracts were signed last Saturday, March 7, between George Fawcett, George Brennan, and Mary Shaw, whereby the two managers will star the latter in Ghosts, the opening of the tour to occur within a week or so. Miss Shaw has met with such unexpected success in Ghosts in this city that Mr. Fawcett and Mr. Brennan feel confident that she will be a good drawing card throughout the country.

## ACTRESS IN A CAB DISASTER.

Violet Hollis sustained many severe bruises and narrowly escaped being seriously injured in a cab disaster that occurred on Fifth Avenue on Sunday evening. The vehicle in which she was riding was struck by another equipage and turned completely over. With some difficulty she was extricated from her painful position and sent to her home.

## BENEFIT FOR HERMAN SHELTON.

A benefit for Herman Sheldon, late of the American Theatre Stock company, was given by his former associates at that house on the afternoon of March 2, and \$900 was netted. Mr. Sheldon is now an invalid in Southern California.

## AMATEUR NOTES.

Isaac Aaronson, Abraham A. Rosenberg, Hyman Rebeck and Leopold Hora recently won praise for their impersonations at a dramatic entertainment given at the Hebrew Sheltering Guardian Asylum for Orphan Children.

Dorothy Q. Roosevelt, a society debutante of this season, assisted by others, recently gave a comedietta at a tea given by Mrs. Hilborne Roosevelt at her New York residence.

The play committee representing the Undergraduate Association of Barnard College has decided to present this year The Honeymoon, by John Tobin. Two matinee performances will be given on the afternoons of April 17 and 18. Eugene Samuels will coach the production. The members of the permanent entertainment committee of the class of 1904 are Mildred Miller, Margaret Claffey, Harriet Hill, Helen Elling and Florence Hubbard.

A blackface minstrel show was given quite recently by a number of young men and women, prominent in St. Peter's church, New Brunswick, N. J. Thirty-three girls and ten men participated in the entertainment.

The Sharps and Flats Opera Company, of Alexandria, Va., presented The Little Tycoon at Hill's Opera House, that place, Feb. 23 and 24, before packed houses.

The Juniors of the Evanston School, of Chicago, have met with so many difficulties in their dramatic entertainment planned for March that it is doubtful if the affair will take place at all, for the faculty frowned and the co-eds objected to real kissing. Pinner's Amos sent the staid portion of the community into throes of anguish as they contemplated girls in men's attire. What happened to Jones was chosen, and all was serene until Broadhurst came, and then what happened to What happened to Jones? Mr. Broadhurst said that the scholars would be declared to be pirates unless they paid him a royalty. They can't afford it, and now things look unsuspicious.

On Feb. 19 and 20 Richelleu was presented by the Players' Club of Pueblo, Col., with great success. Those taking the principal parts were J. A. Maloney as Cardinal Richelleu, H. T. Sullivan as De Maupras, Miss Ethel Stewart as Julie De Mortimer, James L. Kane as Barada, Henry McCarthy as Father Joseph, and Miss Louise Rayner as Francine. Others were Joseph Reilly, J. C. F. A. Kretschmer, Miss M. Stewart, Carl Maroney, Henry Henkel, H. Maroney, Fred Pope, R. Burkhardt, and Fred Mahoney. The club's next venture will be Under the Red Robe.

Euripides' tragedy, Iphigenia in Tauris, will be presented in April by the students of the University of Pennsylvania at the Academy of Music, Philadelphia.

A number of students of the Teachers' College, aided and abetted by Barnard and post-graduate students, held on Friday evening in Whittier Hall an amateur circus which comprised a menagerie, a brass band, the ring and the side shows. The affair was a benefit for the Phillips Brooks Guild, a philanthropic society of the Teachers' College.

A successful performance of the farce, Captain Rackett, was given on the evening of Feb. 26 by a cast of members of the Dwight School Comedy Club. The affair was largely attended and the play was given with remarkable smoothness. Those who were in the cast were Chester Merritt Denel, William von Twilstein, Albert Henry Romberg, Stacy Watkins Boyle, Kenneth Noble Woodward, George William Cole, Dave Hennen Codington, and John Theodore Ellingwood.

The production of the so-called modern classics of the drama will be a feature of the coming presentations of the Independent Players of Cincinnati, who are giving these infrequently played works at the request of certain literary societies of that city, who desire to witness performances of such dramas. An adaptation of Ibsen's Doll's House, which will soon be produced, has been made for the Players by Simon Burnett Nordau. F. Hoefler McMechan will conduct the rehearsals.

A cast of amateurs of St. Mary's, W. Va., recently gave a performance of Claim 96; or, Nell, the Little Nugget. Carrie Ranken, of Chicago, creditably assumed the leading role.

The Dramatic Class of the Ohio University gave a recital March 4 in the College Auditorium before a large and cultured audience. The work of some of the pupils is said to have been excellent.

The Colonial Theatre School of Acting, of Boston, of which H. Fa-Relle is director, will on Saturday evening present at the Dudley Street Opera House the play Esmeralda, which will be preceded by the one-act comedy, Coddle's Troubles.

The centennial of Ohio will be celebrated at Chillicothe, Ohio, during the week of May 18, 1903. Manager A. R. Wolfe, of the Massena, would be glad to hear from first-class repertoire companies for that week.

## PERSONAL



Photo by Gilbert & Bacon, Philadelphia.

ROEBUCK.—Above is a portrait of Mabel Roebuck, a New York Girl, and until recently a subordinate member of E. S. Willard's company. Now, owing to the illness of the actress originally cast for the part, Miss Roebuck is playing the leading part in The Optimist, originated in Paris by Jane Hading, and, as Mr. Willard says, "she is playing it to the entire satisfaction of my audiences and myself."

HAWORTH.—Joseph Haworth was forced by illness to be absent from the cast of Resurrection at a number of performances last week.

ADAMS.—Suzanne Adams sailed for Europe last Wednesday on the Celtic and will rest at a health resort in Southern France until the opening of the London Covent Garden Opera season, where she has been engaged as leading soprano. Miss Adams will be seen in America next season, as she has signed a contract with Henry Wolfsohn to appear in concert tour through this country.

EAMES.—Emma Eames-Story, who is convalescing at Newport from her recent nervous breakdown, expects to sail for France on May 7.

ADAMS.—Maude Adams sailed for Europe Wednesday on the Celtic. After conferring with J. M. Barrie, who is writing for her a new play in which she will next season return to the stage, she will go to the continent where she will spend the Summer in rest and travel.

LEE.—Sidney Lee, the English writer on Shakespeare, was the guest of honor Wednesday afternoon at a reception held at the Fine Arts building on Fifty-seventh street. Mr. Lee, who is lecturing at Columbia University, was greeted by a gathering of over five hundred educators, litterateurs and publishers and in the evening was entertained at a dinner at Delmonico's.

LANGTRY.—Mrs. Langtry will appear in Paul Kester's new play, Mlle. Mars, in Philadelphia on March 23.

LOFTUS.—Cecilia Loftus, having recovered from her illness which necessitated her absence from E. H. Sothern's company, returned to the cast at Tuesday's special matinee of Hamlet. Virginia Harned (Mrs. Sothern), Anthony Hope Hawkins, Clyde Fitch, John Drew and Ethel Barrymore attended the performance.

POTTER.—Mrs. Brown Potter has been served with a writ of injunction by a London firm to restrain her from reciting Hiawatha with Coleridge-Taylor's music.

MAURICE.—Louie Maurice, musical director, has been engaged for next season for the starring tour of Blanche Bates with the Darling of the Gods.

ZOLA.—The collection of art treasures of the late Emile Zola are on exhibition in Paris and will soon be sold at auction.

DUNBLANE.—Nora Dunblane has a story, "The Girl in the Book Shop," in Wisdom for February.

ROBSON.—Stuart Robson, who has been playing in A Comedy of Errors, was last Tuesday taken ill with an acute attack of asthma. His physicians having forbidden him to brave the March winds on the New England circuit, where he was booked for two weeks, he is now resting at his apartments in the Holyoke. On Wednesday he celebrated his sixty-seventh birthday and received many congratulatory messages, among which were telegrams from Grover Cleveland, John D. Long, Arthur P. Gorman and Joseph Jefferson.

STODDART.—While playing at Wilkesbarre, Pa., on March 4, J. H. Stoddart was taken ill and was obliged to cancel his performance of Beside the Bonnie Brier Bush. It is stated that, in all his long career on the stage, this is the first performance Mr. Stoddart has had to cancel because of illness.



**VICTORIA**—Blanche Walsh in Resurrection—4th week to 29 times.



STAGE INVENTIONS.

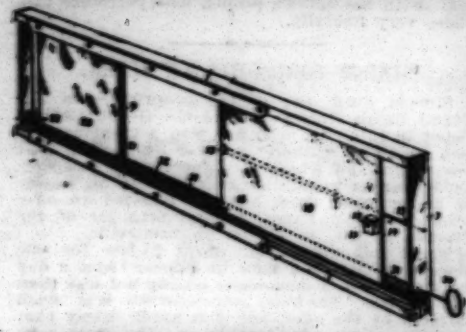
FURNISHED EXCLUSIVELY TO THE MIRROR BY H. S. WILSON, PATENT ATTORNEY, WASHINGTON.

Edward J. Austin, of St. Louis, is the inventor of a revolving stage, by which a scene, arrangement, or the object of which is to be shown, can be changed in a moment, and the scene of great distance within a limited range of vision.



The effect is secured by the combination of an inclined plane, with rollers, having their axis or rotation, parallel to the line of vision, a horizontal platform, a sky screen and light placed between the screen and the platform, a box containing lights and having an opening through which a colored glass having a frame and adapted to cover the side opening and having for its support a lever pivoted in the box. The effect is further increased by a tank containing water, a roller in the tank, and a lever pivoted in the tank, the roller being connected to the lever by a cord, and the lever being connected to the roller by a cord, and means by which they may be rotated.

Thomas S. Barbour, of Wollaston, Mass., is the inventor of a slide shifter for stage lanterns. This invention consists of a frame formed with three distinct guideways, one for the slides, one for the carrier plates and the third for the shutter plate, the shutter plate and the carrier plate being constructed so as to move simultaneously in opposite directions.



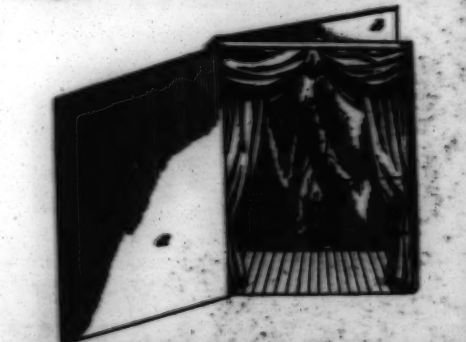
The carrier plate is provided with a finger projecting into the plane of the slide's guideway, the latter being furnished with a track, the slide carrier, having pushed a slide into position, and turned, is enabled by its action upon a newly applied slide to simultaneously push the new slide into position and the old slide out at the open terminal of the guideway of the slide.

Fawcett Robinson, residing one-half to Edward M. Boyle, both being of St. Louis, has patented an amusement apparatus. The device consists of a chamber provided with a balcony, a helical tunnel beneath the balcony and a water channel on the floor of the chamber.



A revolving table seated in a pool of water in the water channel, and leading to it, and again away from it, is a series of rollers and means whereby a car may be propelled through the channels and turned, seated upon and revolved by the table and rollers therefrom. The water for the arrangement comes from a fountain located upon the lower floor of the chamber and concentric with the balcony.

Joel A. Kraus, of New York city, is the inventor of a shadow picture device which is composed of a frame over which is stretched a translucent sheet, to which, in turn, is attached a relatively opaque figure or object.



The picture or other object, which has extraneousities attached to the translucent sheet, and its other portions at varying distances therefrom, is intended to cast upon the sheet a shadowgraph when held before a light.

An aerial device, consisting of an elevated way having a straight track, a curved track, a rail track to travel along the curve, and a track leading to the bent into communication with one or the other of the tracks, has been patented by Charles A. Neidham, of New York.



The boat shall tilt in its progress along the track, though means are taken to limit the motion, and anti-friction is made between the boat and the track. This is done by sets of upper and lower rollers on each side of the boat, which engage the top and bottom of the rails upon which the boat runs.

OTHER INVENTIONS.

Charles L. Newton, manufacturer of stereopticons, theatrical stage lights and marine light equipment, who is also the electrician for Patti's Pyrotechnics, has perfected a plan whereby he can show pictures and motions projected a thousand feet in the air. A smoke shell is shot high above the ground, and, bursting, creates a cloud of two hundred feet in diameter. At the same instant a search-light is directed at this smoke cloud and upon it are revealed pictures, sentences and whatever the fancy of the inventor may decide. Mr. Newton is preparing a lecture which he will deliver at the St. Louis Exposition, where he will give an exhibition of pyrotechnics. Mrs. J. Mitchell Clark, of New York, has invented a sounding board which received a public trial at Sunday night's concert at the Metropolitan Opera House. The board is a convex lid, which fits over the top of a grand piano, taking the place of an ordinary cover.

THE ELKS.

The Elks of Denison, Tex., gave a performance in the Denison Opera House on Feb. 24, the proceeds to be used in purchasing Elks' quarters, which is now under consideration, at a cost of \$10,000. Washington Lodge No. 13, R. P. O. E., has extended to Fitzpatrick B. Chase their thanks for his many kindnesses in giving to the lodge the use of his theatre for benefit and testimonial performances. For his kindness in giving the members of the lodge the use of his home on Dec. 9 for the musical service, they have presented him with a strikingly inscribed testimonial.

SICK COMPANIES.

Lillian Beyer retired from the American Theatre Stock company last Monday, March 9, to undergo an operation.

Violet Barney has been forced by illness to cancel her engagement with the Standard Stock company in Philadelphia.

Walter Edwards, leading man of the Vendome Stock company, at Nashville, Tenn., will this summer be part owner, stage director and star of Walter Edwards' Stock company at Portland, Me. C. L. Durkin, for several years manager of the Grand Avenue Theatre, in Philadelphia, will be associated with Mr. Edwards in the venture.

Woods' Stock company, at Grand Rapids, Mich., under the title of Colonel Woods' Players, closed its short season on Feb. 27, owing to poor business. The company was organized a month ago, opening on Feb. 4 in The Charity Ball. The Nominee, Nancy and Company and An Enemy to the King were presented in the order named, closing with the last play. William Edmund was the stage director.

J. Gordon Edwards, of the Grand Opera House, at Nashville, Tenn., has returned from England, where he went to purchase plays for Mrs. T. J. Boyle. Mr. Edwards secured eight stock and two road plays, and it is Mrs. Boyle's intention to organize a special company for production of Two Little Sailor Boys.

The bill for the third week of the Orpheum Stock company, at Mt. Vernon, N. Y., was East Lynne. Margaret Dittin Pitt as Lady Isabel and W. T. Milwanger as Archibald Carlyle gave a finished performance, but Elizabeth Morgan as Miss Carlyle gave an exceptionally clever portrayal of this part. The company show the result of thorough rehearsal, dress the parts well and bid fair to become favorites.

LEAVITT'S SOUTH AFRICAN COMPANY.

M. B. Leavitt, with a company of twenty-two persons, will next Sunday sail on the Norman Cedre for Cape Town, South Africa. The company is headed by Elmer Morris, while Louise Willis Hopper will be prima donna. The principal comedian will be George W. Leslie. Ryd Dougherty, musical director, and Henry Aaronson, electrician. Mr. Leavitt will also take with him Sylvian A. Lee's hypnotists, the Zandig, mental telepathists; the De Villiers, illusionists; Hoyt's forces, Madame Pitt, Gus Hill's comedies and the Broadway plays will be presented. It is said that Pauline Hall will probably appear in South Africa next season, under Mr. Leavitt's management. Walter Kingsley will be advance man for the enterprise.

SAID TO THE MIRROR.

T. H. WINNETT: "Rhea Lorraine and her repertoire company are pirating J. K. Tillotson's Lagoon under the title of Down by the Sawnee River. They are now playing in the New England States."

FRANK SANBORN, Keokuk, Ia.: "The Mirror is the best dramatic paper published."

ALICE HOBAN: "Will you kindly say that it is I, and not Alice James, as was recently stated, who is playing Mrs. Montague Fish in Peggy from Paris?"

JAMES HORN: "Will The Mirror again make it plain that I am playing the part in Hearts of Oak once played by the late James Horne? I see also that there is a vaudeville performer using my name. I intend to return to vaudeville after finishing my season in Hearts of Oak, and I object to any one's using my name, as I am the original James Horne."

OBITUARY.

Edward Clarence, singer, vaudeville performer, manager and agent, died of heart disease in his lodgings in this city on March 1. He was forty-two years of age and had been connected with the theatrical business since his youth. As a performer he was considerable prominence. He was the first singer engaged by the Edison Phonograph Company to make records for their machine, and he worked at the company for several years. Last season he was the manager of the Casino at Pittsfield, Mass. His health broke down and he was for some time in a hospital in New York. After leaving the hospital he came to his lodgings on March 1, and was found dead by the landlady, Mrs. Winnett, and was at work in Mr. Winnett's office the day before his death. His wife, Jennie Warner, died a few years ago. The remains were taken in charge by the Actors' Fund and will probably be buried in the Ford plot in the Cemetery of the Evergreens.

The remains of Louis Martinelli, who died at Victor, Cal., on March 1, have been brought to the home of his family in Fall River, Mass., for burial there. Mr. Martinelli's real name was Louis Desjardins. He was born in Montreal, of French-Canadian parents, in 1860, and made his first appearance with the famous Martinelli family of Acrobats when a lad. As the Acrobats in the United States he made a great hit, and later he played with success in a burlesque and The Devil's Auction. His death was due to the physical strain that he constantly underwent in performing his difficult acrobatic feats. His widow, Lily Desjardins, and his only child, a son, are in the city. The son, who Mr. Martinelli was a prominent member, took charge of affairs in Victor, and the remains of the actor lay in state in their hall until they were removed to the city of the Evergreens.

Dr. Witt Gilman, the young leading man and playwright, who, as a stock company actor, had won considerable prominence during the past few seasons, died at Mount Vernon, N. Y., on March 1 of acute pneumonia. He was a graduate of the University of Wisconsin, and was a comparatively brief career on the stage he had achieved much and had a host of friends. While the leading man of the company at Mount Vernon, he was presented a play of his own entitled A King for a Day, which was received with great favor. This season he was the leading man of the company at the Dutchess County Theatre in Poughkeepsie, N. Y., where he was very successful. He was with him at the time of his death.

Ann McGregor, the well-known character actress, died in San Francisco on March 4, from the effects of a surgical operation that she underwent a few days before. During several seasons past she had been a prominent member of the stock companies at Louisville, Montreal, and New Orleans. At the time of her death she was a member of the company at the Grand Opera House, San Francisco. She is survived by a brother and a sister. The remains will be brought to the East for burial.

Thomas Ryan, who was for forty-one years the clarinet and viola player of the Manhattan Quinette Club, of New York, died at New Bedford, Mass., on March 1. Mr. Ryan was born in Ireland, twenty-one years ago, and came to America in 1864. He has long service with the Quinette Club, he played in a number of concert companies in support of Jenny Lind, and other famous singers. He was a member of the Belmont, Mass. A widow and two daughters survive him.

Vivian Woods, an author and dramatist of considerable achievement and of great promise, died at her home in Sacramento, Cal., on March 6, of pneumonia. Miss Woods was born in Ohio in 1864, and became, by profession, a teacher. Among her plays are a tragedy, Heretic, which was produced by Frederick Warde last season; a dramatization of Ouida's "The Hunchback," produced by Virginia Brown Trowell, and a lyrical drama, entitled The Amazon. She also wrote a number of novels and magazine stories.

James Madison Bell, a colored poet who was a prominent figure in the abolition movement, died in Chicago on March 6, at the age of seventy-four. He was the author of a number of songs that were popular during the Civil War. His last known song was "We'll Rally Round the Flag."

Edward Marshall, formerly a well-known minstrel tenor, was drowned by falling into the Erie Canal at Syracuse on Sunday morning last. He was forty-two years of age.

Jane McWilliams, sister of Mattie Barie, of the Toledo, O., Stock company, died at her home in Philadelphia, on Feb. 21. Miss Barie's brother died only a few weeks ago.

Ed Bergman, manager of the Broadway and Combs Opera House, at Houston, Tex., died in that city on Feb. 28. He had been the representative of the Greenwall interests in Houston for twenty-three years.

Mrs. Amelia Medley, the mother-in-law of Harry Keller, the comedian, died suddenly at her home in New York on Feb. 28.

The mother of Clifford B. Smith died at her home in McKeesport, Pa., on Feb. 21.

W. F. Price, grandfather of Helen Fernandez, died at Elizabeth N. J., on Feb. 21, of paralysis.

REFLECTIONS



The above is the latest portrait of Edith Ellis Baker, who is to star in her own play, The Point of View, a modern comedy drama. Mrs. Baker's training as an actress dates from her earliest childhood, and she brings to her work the finish and technique which is a variety in these days of "stars made while you wait." As a dramatic writer she has done notable work for some seasons past. The Point of View is a decided departure from the problem play, of which the public has had a surfeit, and deals with American types that are wholesome and sincere. The play, mounting and poster work for it are indicative of the artistic temperament which Mrs. Baker possesses in an unusual degree.

Lloyd Bingham is suffering from a severe attack of grip, but is reported to be now on the road to recovery.

Mrs. Owen Fawcett is reported to be seriously ill in Detroit.

The Hengler Sisters, who have been in England for several months, are passengers on board the St. Paul, due to arrive here on Saturday.

Oliver Morosco is organizing, through the Packard Exchange, a stock company which will open at the Burbank Theatre, Los Angeles, on May 17. The Packard Exchange is also organizing the company for the Grand Opera House in Pittsburg, and the Little Lord Fauntleroy company, which is to give matinee performances at either the Casino or the Herald Square Theatre.

The Child Wife, a new melodrama by Charles A. Taylor, will be produced under the management of William T. Keogh on April 9.

Theodore M. Leary has been re-engaged as advance agent for Mrs. Brune in Umana, and will precede the company on its tour through the Northwest.

Fielding Thatcher has resigned from A Ruined Life company, to undergo an operation. He is now in Chicago recuperating.

A report was spread last week that Richard Strauss had been engaged as one of the musical directors for next season at the Metropolitan Opera House. Heinrich Conried denied the report the instant it came to his ears.

The old players at the Edwin Forrest Home celebrated the ninety-seventh anniversary of the birth of their benefactor yesterday (Monday) by a dinner at the Home and by placing a wreath on the Forrest vault in St. Paul's Churchyard, Philadelphia.

Thomas Keogh, of the New Star Theatre, will produce a new play next season entitled The Child Wife. This will make seven attractions that Mr. Keogh will manage next season.

Della Fox will appear at the New Star Theatre next Sunday night.

Kellar, the magician, is laying off this week at his home in Ludlow, N. Y., recuperating from his recent illness.

Without rehearsal or previous notice Boyd Putnam assumed Charles Haworth's role in Resurrection on the night of March 3, when the latter illness prevented him from appearing. Mr. Putnam acquitted himself very creditably in the part and received much praise for his work.

The State Street Theatre, Trenton, will be like Keith's Theatre in Philadelphia, having been designed by the same architect. The new Second Street Theatre, Harrisburg, will also be beautiful and complete in every particular. Both theatres will be in the Miehler circuit.

It is announced that Richard Harding Davis' new play, The Taming of Helen, will on March 25 succeed Clara Bloodgood and The Girl With the Green Eyes at the Savoy.

At the close of the one hundredth performance of The Darling of the Gods, which was observed last night at the Belasco Theatre, Blanche Bates received a beautiful floral tribute, the gift of the other members of the company.

Adelle Ritchie will appear in a new piece which will soon be produced by the Shuberts.

Anna Laughlin, of The Wizard of Oz company, is suffering from an attack of the grip, and was unable to appear at either performance on Saturday.

President Roosevelt and Hallie Erminie Rives are said to have exchanged autograph copies of their respective works, "The Struggle for Life," and the author's latest novel.

Edith Kent, of The Silver Slipper company, is ill with an attack of the grip.

Thomas W. Ryley will sail for England on the Oceanic to-morrow to be gone some three months. While abroad he will see every musical attraction now playing on the other side, with a view to bringing another success to this country.

Tunis Dean, manager of the Grand Opera House, Pittsburgh, was in town last week. He returned on Sunday night.

Sullivan, Harris and Woods will move about May 1 from their present offices at 1255 Broadway to a larger suite in the same building.

Immediately after the closing in Baltimore of the One New Year's Eve company, Julia Romayne joined the Richard Mansfield company.

As Edmir Southey's Dr. Jekyll and Mr. Hyde company were entering Quitman, Ga., the train upon which they were passengers collided with a freight. Mr. Southey and his wife, Madeline Price, were so seriously injured that they are unable to leave their beds.

Katherine Tabor, who has just closed a successful season of twenty-eight weeks, playing the lead in Warner and Altman's A Mountain Outlaw company, is resting at her home in Chicago.

Robin Ellis, dramatic elocutionist, assisted by Julia Rudge, contralto; Douglas Lane, basso, and Frank Howard Warner, accompanist, will on St. Patrick's Day give an Irish recital at College Hall in the New York College of Music.

On Sunday evening Elizabeth Tyree, leading lady of The Earl of Pawtucket company, tendered a novel dinner to twelve of her friends. Fish was the basis of the meal, and a miniature lake, having in it five fish, occupied the middle

of the table. Miss Tyree wore a gown of fish scale effect, said to have cost \$300.

Wedgehead Nowell has been elected a member of the Green-room Club.

William Colvin, business-manager, and Marion McDonald, of The Prisoner of Zenda company, supporting Thomas B. Alexander, were married at St. Joseph, Mo., on March 5.

Vern M. Conway, who has been playing Aunt Lydia Briggs with The Hoosier Girl company, will on March 16 terminate a twenty weeks' engagement, leaving the cast at Altoona, Pa.

John P. Wade, formerly of the Neill-Frawley forces, was on the night of Jan. 30 tendered a benefit at the Luntz Grand Opera House at Manila, P. I., under the auspices of Manila Lodge 761, B. P. O. E. The house was crowded and the affair was a financial success. Mortimer L. Stewart, Rosie Rosenthal, A. L. Albright, Horace Underdonk, C. F. Jarman, D. P. Sullivan, and R. L. Sharpe were among those who participated in the entertainment. Mr. and Mrs. Wade and their daughter have sailed for America.

Laura Biggar will open a Spring starring tour in East Lynne at the Imperial Opera House, Providence, R. I., on Monday evening, March 23. Time has been booked in Brooklyn, Newark, and Jersey City. Lyster Sandford is business-manager, and the supporting company will include Harry Levian, Edward Emery, Calvin Tibbetta, K. B. Masters, Rhoda Block, and Dr. C. C. Hendricks. Kenneth Lee will stage the piece and play the role of Lawyer Dill.

Kathryn Kidder has recovered from a slight attack of pneumonia and will at once resume her tour at Fort Worth, Texas.

Eleanor Robson, who was forced by an attack of tonsillitis to cancel her engagement at Memphis last night, resumed her tour at Marshall, Texas. She will close on April 12 and return to New York to begin rehearsals for Romeo and Juliet.

A revival of Mancinelli's Ero e Leandro, which was last before here in 1890, with Eames and Helena in the leading roles, occurred on Wednesday night at the Metropolitan Opera House in the presence of a fashionable audience. The honors of the performance went to Stefani, who, in exceptionally good voice, sang the role of Ero with expression and feeling. The others who appeared in the piece were De Marchi, Edmond de Reszke, Dufresne, and Schumann-Helst. Signor Mancinelli was conductor.

MATTERS OF FACT.

A few popular price repertoire companies can be secured at the Armory Hall, Winston-Salem, N. C., by addressing Manager J. D. Terry.

The season of the Powers' Theatre Stock having closed, Mabel Montgomery, leading woman of the company, has returned to New York and is open to offers from responsible managers. Miss Montgomery, during the brief existence of the Powers' Stock, became a prime favorite with the Grand Rapids theatregoers.

Green Bay, Wis., an excellent Sunday night town, with a population of 22,000, plays recognized attractions only, and is open all the year. John B. Arburn is the owner and manager of the Green Bay Theatre, and has a few dates open.

Augustin Giannini, comedy and character man with the Columbia Theatre Stock, Brooklyn, invites offers at the close of the present season. For three and a half seasons he was a member of the Grand Avenue Theatre Stock, Philadelphia.

The Fort Dodge (Ia.) Military Band comprises twenty-five pieces, and is managed by A. C. Smith, to whom communications should be addressed.

Adelaide Warren, with only one day's notice, played the part of Lady Hastings in Mrs. Dane's Defense at the Grand Opera House in Philadelphia last week, giving a very delightful performance.

The Grand Opera House, Ashland, Pa., is offered for rent for the coming season. Particulars can be secured of R. D. Heaton, Ashland, Pa.

Manager W. W. Hubbard, of Trenton, Mo., reports that his theatre has been doing a profitable business throughout the season. He will renovate the house during the summer.

Jay Packard has gone on a two weeks' visit to the summer stock theatres and parks in the interest of the Packard Exchange.

Irvin B. Walton will be at liberty after March 14. The Search Lights of a Great City closes his tour on that date. Mr. Walton is a versatile comedian and does a singing and dancing specialty.

Twisty-Whirly, as produced by Weber and Fields, has been secured by Fields and Fields, who will present it on tour the coming season, with the production intact.

The Land of the Ojibwa, a new play by Miss Ledingwell, was initially presented at the American Theatre, Chicago, last week, and from all accounts scored a hit. Eastern managers will have an opportunity to see the play next week, as it was underlined for production by the star company at the Lyceum Theatre, Brooklyn. T. H. Winnett, the agent of the play, will let it on royalty.

J. W. Benson, who played Spide in Winchester, retired from that organization Feb. 14. He received excellent notices in the part, scoring as big a success as he did in Chicago Fiddlers.

W. Cressie Gill will be pleased to furnish estimates on painting scenery. He is located at the Third Avenue Theatre, this city.

Gertrude Westworth is at liberty to play soloistic roles. She also does a specialty.

Thomas M. Seales, manager Walnut Street Theatre, Vicksburg, Miss., wants to book a comic opera company for one or two weeks during March or April.

Barney's Copying Exchange at 1235 Broadway does all kinds of theatrical typewriting at reasonable rates.

Good repertoire company can secure immediate time at Jackson, Mich., by communicating with R. J. Porter.

The Baruch Trunk Company have just placed upon the market a combination wardrobe and bureau trunk which should prove very useful to many of its profession. These trunks can be inspected at 303 Broadway.

Reuben in New York is still calling on a wave of prosperity and has scored quite a hit. Reports from the cities in which it has played have been very favorable. The company will play at least two returns during a week from now with the same cast. Prominent in the cast are Joseph Kearney, Charles L. Banks, George H. Adams, William C. Loythor, Harvey Brooks, A. Hinchcliffe, Henry Cady, Emma Adams, Marjorie Fair, Frank Harris, Lily Adams, Pauline Newton and Gertrude Ryan.

Will S. Rising has secured another hit in William Gillette's role in The Private Secretary, with the Orpheum Stock company in Mt. Vernon, N. Y.

Josh E. Oades has open time at the Woodmont (N. J.) Opera House. He wants a first-class \$1 or \$1.50 attraction to play at his annual benefit during April, and will give a good certainty to the right attraction.

Henrietta Crombie, Old Homestead and Fory Granda have all received big receipts during the present Lenten season.

BORN.

MAXWELL.—To Mr. and Mrs. R. F. Maxwell, at Lima, O., on Jan. 24, a son.

SERVING.—To Mr. and Mrs. Harry J. Servino (Constance Williams), at Metuchen, N. J., on Feb. 22, a son.

MARRIED.

COLVIN-MCDONALD.—At St. Joseph, Mo., on March 5, William Colvin and Marion McDonald.

DIED.

BELL.—James Madison Bell, in Chicago, on March 6, aged 74 years.

BERGMAN.—Ed Bergman, in Houston, Tex., on Feb. 28.

CLARENCE.—Edward Clarence, in New York city, on March 6, of heart disease, aged 42 years.

CLINTON.—De Witt Clinton, in Chicago, on March 3, of nephritis.

MCGREGOR.—Ann McGregor, in San Francisco, on March 8.

RYAN.—Thomas Ryan, at New Bedford, Mass., on March 5, aged 73 years.

WOODS.—Vivian Woods, at Sacramento, Cal., on March 6, of pneumonia, aged 38 years.





THEATRES AND MUSIC HALLS.

Keith's Union Square.

The programme includes Milton and Dollie Nobles in *Why Walker Refused*, Tom Mawn and company in *A Touch of Nature*, the Marvellous Merrills, Caroline Shepard, Stinson and Morton, Josephine Sabal, Wartenburg Brothers, Quaker City Quartette, La Petite Adelaide, Kennedy and James, Stella Hinchart, Pongo and Lee, Al Coleman, Harrington and Marshall, James Dooley, Spaulding, and the biograph.

Tony Pastor's.

The entertainers are Hall and Staley, Laverder and Thomson, Dick and Alice McAvoy, J. Evans Lloyd and Lillian Wallace, H. V. Fitzgerald, Billy Carter, Clotilde Antonio, Brooks Brothers, Austria and Peters, Frodo and Duro, Fatsuma, Fox and Summers, Sig. Macco, and the vitagraph.

Proctor's Twenty-third Street.

The feature of the bill is the first presentation on any stage of a one-act comedy by E. E. McInerney called *Was It a Dream*, with a cast selected from the Proctor stock company. The programme, in their jumping act, head the vaudeville list. Others are Robert Palmer, Sidney and Nelson, Frank Robinson, Rose and Harold, William Brown, Charles and Harry, Marion Carson, Lovell, George Howard and Linder, Bernard Williams, Louisa Trio, Bennett's posies, and the kaleidoscope.

Proctor's 125th Street.

A Gold Mine, by George H. Jones and Brander Matthews, originally played by Nat C. Goodwin, is the offering of the stock company, with James H. Wilson, Adelaide Kohn, Emma Harris, Charles M. Gray, William Callaghan, H. Dudley Hawley, Cecylie Mayer, Carrie Lee Stagle and others in the cast. Charlie Can, Richter, and the kaleidoscope appear between the acts.

Proctor's Fifth Avenue.

The School for Scandal, with William Brewster and Minnie Seligman in the leading roles, is the attraction. The cast includes George Edwin Bryant, Vernon Clarence, Gerald Griffin, Paul McAllister, John Westley, George Friend, Julian Reed, Ivah M. Wills, Eva Vincent, Ada Levick and others. In the olio are Edwin Gray, Guste Fisher, Musical Bella, Major Sisters, and the kaleidoscope.

Proctor's Fifty-eighth Street.

The stock company, headed by Ned Howard Fowler, presents *Miss Jean*, with Virginia Warren as Jean. Others in the cast are Richard Lyle, Louis Brown, Albert Vassie, Andrew Stephens, Bessie Lee Louisa, and Margaret Kirker. Little Hilde and John Healy furnish the vaudeville numbers.

Burtj and Scammon's.

The bill includes Julia Knapley and Nelson Lewis in *The Baron*, *After the Honey-moon*; Guyer and Daly, Hal Davis and Ivan Macaulay in *One Christmas Eve*; Sager Midgley and Gerlie Carlisle, Anna Caldwell, Harker and Lester, Raymond Teal, La Belle Blanche, the Carbons, and the vitagraph.

Circle.

R. G. Knowles heads the bill. Others are Eugene O'Rourke and company, Jess Dandy, Snyder and Buckley, Henscho Family, Artie Hall, Harding and Ah Sid, Milla Olive, and the vitagraph. *La Boy*, Talma and Bosco are held over for a second week.

Weber and Field's.

*Twirly Whirly* and *The Big Little Princess*, due to the full strength of the all-star stock company, make up a double bill that will continue until the season closes.

THE BURLESQUE HOUSES.

DREW.—Rue Sydell's London Belles company is this week's attraction.

Mrs. BOWEN.—The Crackerjacks are cracking jokes here this week.

LONDON.—The Majestics are on hand with burlesques and an olio.

OLYMPIC.—The Columbian Burlesquers are entertaining the Harlemites.

LAST WEEK'S BILLS.

KEITH'S UNION SQUARE.—Mary Hampton, an exceedingly clever actress, who has spent altogether too much of her time on the road, headed the bill here last week. Miss Hampton appeared in a fantasy called *The Melodrama*, by Edmund Day, who is rapidly gaining a great reputation as a writer of vaudeville sketches. Mr. Day calls this piece a satirical comedy. Whether it is or not the fact remains that the sketch is original in many ways, and afforded the patrons of Keith's a very enjoyable half-hour, thanks to Mr. Day and the clever work of Miss Hampton and her assistants. The scene is laid in the office of a doctor who has a mania for writing melodramas. His wife, in order to cure him, disguises herself as the heroine and adventures of his latest work. All of the good old standby speeches are introduced, and the two widely different parts give Miss Hampton abundant opportunity to display her talent. The doctor is supposed to be in a trance, and in the end, when he finds out that he has not murdered the adventuress, he resolves to reform and throws his manuscript into the waste-basket as he embraces his wife. A very odd idea is the introduction of a violinist, who follows the characters through the sketch, fiddling out appropriate music for every situation. This part was played by George Chancellor, who scored an emphatic hit, especially with his artistic rendition of "The Swannee River," which he played with wonderful expression. The simple old song, so beautifully played without accompaniment by Mr. Chancellor, touched the hearts of every man, woman and child in the theatre. William Davis played the nervous, excitable doctor-dramatist with much skill, and Miss Hampton's work throughout was thoroughly delightful. Willis P. Sweetnam and Harry Maxwell joined forces and put on a good old-fashioned minstrel sketch that was full of good points. The pill-business they use is a trifle stale, so it has been used by McIntyre and Booth

for a long time, but it took well. Leon Morris educated ponies are an "cute" as ever, and their wrestling bouts with the negro kept the house roaring. *Miss Girl* finishes her second week and caused as much discussion on the day as her first appearance here. The act is one of the few big hits of the season. Caron and Herbert's satires created much laughter. George H. Wood, in black-face and with a better command of good English than is possessed by any other minstrel, contrived to get much fun out of the medical drug and undertaking professions. The *Mad Town* Minstrels act of Crane Brothers and Halma made a good impression. Roy and Woodford were really comical in their singing and talking act, which is rapid and bright enough to please anybody. The *Spicy Sisters*, two charming and refined girls, with good looks and good taste in dress, made a decided success with some solos and duets. They have spruce and contralto voices of excellent quality and have the constructive manner that is so common in vaudeville and that is always appreciated by the discriminating public. Cook and Sylvia must be credited with doing some very fine dancing, the man of the team being especially clever. Orpheus by Evans and Hubbard, the funny and musical act, Look Out for Johnson, by the Head Birds; a very good musical comedy act, with special scenery by Deuch and Russell; some splendid feats of equilibrium by Nemoth Althaus, comic songs by Tom Moore, acrobatics by the Carbons, and new views on the biograph made up the rest of an unusually good programme.

CIRCLE.—Manager Williams once more put his best foot forward and gave his patrons a bill of stars that furnished a most diverting programme. Joan Harris's wonderful studies with living models that look like statues and painted scenes so harmoniously are their blend in with the background were new for a second week and caused unlimited favorable comment. A Bird and a Bottle, that light, airy, breezy bit of nonsense, as presented by Gertrude Mansfield and Caryl Wilbur, caused the moments to pass right merrily. Guyer and Daly, with their vaudeville methods, woke the audience up thoroughly, and those who were suffering from being never set up and took a real interest in life. *Horvath Le Boy*, assisted by Milla Talma and a comedian called Bosco, were very successful with some startling and amusing feats of magic. A whole menagerie and barnyard were used in one of the tricks, and when it was over the stage was filled with chickens, roosters, pigeons, rabbits and other live stock. His cabinet trick at the finish is very cleverly managed, and the disappearing black trick is one of the slickest things ever seen in this city. Jack Norwicht, who has a quiet and effective method, sang "The Gambling Man" and other songs, and made some more or less original remarks. Louisa Dresser's burlesque illustrated song brought down the house. Mosher, Houghton and Mosher scored with their comedy bicycle act. Hal Merritt's imitations, whistling and sketching, proved a pleasing number. Harry Taft ingratiated himself nicely with the audience, and David and David's rag pictures were applauded. The vitagraph closed the programme.

PROCTOR'S FIFTH AVENUE.—Camille is a part in which actresses of the emotional school revel, as it gives them every opportunity to run the gamut of the emotions and to wring tears from the eyes of the tender-hearted women in the audience. Minnie Seligman essayed the part here last week, and stooped herself in woe so deeply that her words were almost inaudible. The play might have been a pantomime, or Miss Seligman might have been a foreign artist who did not speak English, as far as those seated back of the centre of the house were concerned. The entire company played in too low a key. As this is a continuous house and the front door is constantly opening and closing, allowing the clang of the cab-car going and the other noises of busy Broadway to float in, it is absolutely necessary that the players should "speak up," even at the sacrifice of the fine effects that are supposed to come from "intense" acting. When Miss Seligman allowed her voice full away in the stronger scenes she was very good indeed. William Brewster was an earnest and handsome Armand, and capable, too, at times. Mrs. Eva Vincent was admirable, as she always is, as Madame Frenandez. Grace Gibbons was decidedly pleasing as Nichette and gives excellent promise of better work in the future. Ivah M. Wills made a handsome and effective Olympe, and Margaret Kirker read her lines clearly and distinctly. George Edwin Bryant was up to his usual standard as Count De Varville, and George Friend made a good impression as Gustave. Vernon Clarence as Duval and Paul McAllister as Gaston played well. Oscar Graham as a messenger and Victor Brown as Arthur filled out the cast. The settings were elaborate and tasteful. The feature of the olio was the Proctor production of living pictures, with some pretty subjects. George Evans kept the house in great humor with his songs and witticisms. Bernard Williams, comedian; May Belle, musical comedienne; Nellie Lynton, acrobats; Frederick, wire artist, and Peley's kaleidoscope were also in the bill.

PROCTOR'S TWENTY-THIRD STREET.—Marie Dressler made her local reappearance, showing no traces of her recent illness. She was as bright, bouncing and ebullient as ever, and got a rousing welcome that must have made her very happy. She delivered her recitation about the glove, with the burlesque music, and sang two songs. A new comic ditty called "I'm Lookin' for an Angel" made a great hit. Her "Prima Donna" song was also well received. The hit of the programme was made by Eva Williams and Jac Tucker in their delightfully quaint and original sketch, *Driftwood*. Miss Williams possesses a distinct individuality and need have no fear of imitators or pirates, as there is no one on the stage to-day who can duplicate her work. Mr. Tucker is equally good in his line, and they make up a team that is hard to beat. The rambling humor of Charlie Case, who is very original, met with warm appreciation, and he kept the house in roars during his act. The rest of the bill was far below middling. It included Marion and Deane, Parker and Robert, Saville Sisters, Ed Madden's dog "Dixie" Mr. and Mrs. Walter E. Deane, Manning and Du Crow, Wilbur Ames, Tanner and Gilbert, Frank Bowman, and the kaleidoscope.

HURDIS AND SHAMON'S.—Arthur and Jennie Dunn in *The Messenger Boy* headed an excellent bill. Their sketch is a good one and has many bright lines. The Doherty Sisters scored a very pronounced hit. They have a jolly, rollicking manner and go in for their songs and dances with an earnestness and spirit that is sure to bring success. Billy Gould won many laughs with his song, "The Absent-Minded Man." He also contributed a few comicisms from his fund of stories which caught the fancy of the house.

Kathryn Coleman and company did very well with *The Million*. Miss Coleman has a rare personality that makes her a great favorite. Adelaide Purvis Galt was excellent and secured great enthusiasm with her skirt dance on the rolling ball. The Grand Opera Trio collected great applause, rendering a selection from Faust in a very creditable manner. Evans and St. John dance better than they talk. Their dancing was very good and they did plenty of it. Frodo and Duro made some good music and some that was merely music. Their jokes won several good laughs. The vitagraph, with some new films, completed the bill.

PROCTOR'S 125th STREET.—Innocent as a Lamb, one of the pieces in the repertoire of the late Richard Reed, was successfully presented last week by the stock company. James H. Wilson, the popular leading man, scored heavily as Tobias Fillington and had a good group on the construction of the character. Adelaide Kohn as Kitty was bright and energetic in helping the fun along. Ed Allen as Morris Mulligan contributed another of his delightful character sketches. H. Dudley Hawley as Dick; Duncan Harris as Dr. Hansen, Louis Owen as Wilbur, William Callaghan as Mr. Hanswischlager, John Westley as Jack Summerville, Julian Reed as Bill Rouser, and R. Kaufman as the officer all did their share in making the play a small Levich as Mrs. Fillington, Cecylie Mayer as Lillian, and Louisa Dresser as the maid were also seen. From Eldridge, who seems to have a woman's instinct on the Proctor circuit, came around once more and William Thompson Davies and the kaleidoscope helped to while away the time between acts.

PROCTOR'S FIFTY-EIGHTH STREET.—The stock company returned last week with a revival of the melodrama, *Devil's Island*, and played to the usual crowded houses. The cast was excellent, the scenery good, and the performance left nothing to be desired. Ned Howard Fowler acquitted himself creditably as Maurice De La Tour, and carried much applause. Emma Harris-Crawford as Pauline De La Tour played with the same grace that has characterized all of her undertakings. Polly Stockwell played Countess Petrovsky and won rounds of applause by the clever way in which she handled a difficult part. Gerald Griffin as Tony Poon was bright and witty and kept the audience laughing continually. Others who did well were Louis Brown as Prince Orind, Charles King as General Langley, Charles M. Gray as George Marston, Ernest C. Joy as Victor Darnaway, and Louis McAllister as Elizabeth Randolph. The vaudeville programme included Harry Brown, who sang lively comic songs; Hubert De Vaux, who sketched some very pretty scenes with chalk, and the kaleidoscope.

TOUR PASTOR'S.—Edward M. Faver and Edith Sinclair topped the bill and made a great success in the farcical sketch, *Cesar's Angel*. It is full of bright lines and comedy business and is one of the best sketches ever offered by this clever pair. Kelly and Violette scored heavily in their vocal specialty. The Burto-Lowande-Wilson Hilar Circus pleased the children greatly. O'Rourke and Burnett danced as cleverly as ever. Burns, Ross and Lewis were very amusing in their skit. The Duke and the American Hairsman. Raymond Teal rattled off some funny remarks and sang some

good songs. Bess and Barbara in *The New Girl*, Russell and Brown in *My Spanish Lady*, Hubert and Harriet in *Montmartre*, Emma Harris and Minnie, comedy acrobats; Andy and Mary Carey in *Uncle Roger's Visit*; Gaila Ferson in her German specialty, were also excellent. The extra attraction was Janet Melville and Myle Weston, whose songs and patter took the house by storm. They were very delicate costumes.

WIKER AND FULMER.—The Big Little Princess, one of the best things ever done at this house of amusement, drew big laughing audiences last week. *Twirly Whirly*, with its improvements and additions, continued to please.

The Burlington House.

DREW.—Bob Manchester's Vanity Fair company proved an excellent drawing card. The entertainers opened with a travesty called *Quiballa and Paders*, in which Lillian Reed, Jack Gardner, J. Callahan Brown, Harry Brown, Viola Thornapple, Blanche Martin and the rest of the company scored. The olio followed with *And*, the clever gymnast, Harriet and Landerer, Jack Gardner, the Young Double Four, Brown, Harriet and Brown, and the Two Jacksman. A Hot Finish brought the programme to a lively end.

LONDON.—Berliner's Morning Glories pleased large houses. Contary Brothers, Clifford and Burke, the Heovers and others made hits.

Mrs. BOWEN.—Al. Beevor's Big Show did a good business, with Marn and Minnie, Andy Lewis, and the Yankee Comedy Four as star features.

OLYMPIC.—The Topsy Turvy Burlesquers scored a hit with the uptown people, who patronize this house very liberally.

SIMMON FORD GETS AN OFFER.

Simon Ford, one of the proprietors of the Grand Union Hotel, opposite the Grand Central Depot in this city, who has won a great reputation as an after-dinner speaker during the past few years, and whose utterances are eagerly looked for as were those of Chesney M. Debow in his palmy days, recently received an offer from J. Austin Fynes, general manager of the Proctor circuit, to appear in vaudeville.

Mr. Fynes offered Mr. Ford \$1,500 for one week at the Fifth Avenue, to appear twice a day for six days in a monologue lasting not less than ten minutes. The hotel proprietor was much flattered by the offer, but it is hardly likely that he will accept. In speaking of the matter he said: "This is a very tempting salary, \$1,500 for one hundred and twenty minutes' work; that's about \$125 a turn, or \$12.50 a minute. My present business pays me pretty well, but there are some minutes in the day when the average is less than \$12.50. One thing would bother me if I accepted. I would never know whether I would be classed as a Thespian or a 'hamfatter.' The word Thespian has always had an alluring sound to my ears, but the uncertainty makes me hesitate." Mr. Ford's most recent speech, delivered at the annual dinner of the Newspaper Publishers' As-



Mrs. Gene Hughes, whose likeness appears above, has with her husband just returned from a European tour during which she received very flattering notices for her excellent work. She was given the credit of being one of the best actresses on the English music hall stage and was termed the Mrs. Kendal of the music hall. She comes from a family of actors, her sister, Laura Hope Crews, being the leading woman of the Murray Hill Stock company.



VAUDEVILLE

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# MR. and MRS. GENE HUGHES

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Mr. and Mrs. Hughes will remain in America for the months of March, April and May only, returning to England to open in London, July 6, 1903.

HAVE NO OPEN TIME UNTIL JANUARY, 1905.

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Now Booking for Parks!  
**BAILEY AND MADISON**  
Weeks March 16, 23 open.  
WM. MORRIS, Agent.

**EDWIN LATELL**  
I intend to play all the Parks this Summer, except Central Park, New York City, where the regular menagerie has been re-engaged indefinitely.

The Famous and Original  
**GOLDEN GATE QUARTETTE**  
and FANNY WINFRED.  
Time almost all filled.  
Address all Agents.

**"HAPPY" FANNY FIELDS**  
Time all booked until 1905. Will visit America in July.  
Palace, Leicester, Eng., March 16, week; London and Colons', London, March 22-April 4.  
Keeping England in good humor.  
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In TRAIN TWENTY MINUTES LATE. (Copyrighted.)  
A Vaudeville Musical Farce by W. W. PROSSER.  
WE GARRY A FULL SET OF SCENERY FOR THIS ACT, made by F. Dod Acherman.  
Will negotiate with Managers for Farce Comedy, Repertoire or Vaudeville Companies, for season 1903 and 1904.  
Address Actors' Protective Union, 4 Union Square.

**W. W. PROSSER, Dramatic Author.**  
The chief feature on Mr. Harry Richards' programme for the week is the presentation of Prosser's hilarious farce, A Countess for Revenue Only, by Glynis Emmett and Co.,—Morning Herald, Sydney, Australia.  
At the Theatre, Glynis Emmett and Co. gave a new comedy entitled A Countess for Revenue Only, and it is a screamer.  
Writer of A Countess for Revenue Only, A Mercenary Ministry, Train Twenty Minutes Late, The Land of Two Moons and others. Comedians accepted from recognized players.  
Address W. W. PROSSER, Correspondent DRAMATIC MIRROR, Columbus, Ohio.

**RASTUS and BANKS**  
IN "THE MAJOR AND THE MAID."  
On account of change in bookings, am at Keith's, Boston, this week. Third time this season.  
March 23 open.  
Address 20 W. 5th Street, New York, or all Agents.

**JAMES RICHMOND GLENROY**  
An Entirely New and Original Pair of Gloves, March 17.  
Watch for them in the parade.

**FREDERICK LAUDER AND MARION STANLEY**  
In the refined comedy sketch,  
**DETAINED ON BUSINESS**  
A laugh in every line with the exception of a few, and they are screams.  
Keith's Providence, R. I., this week.  
Address 202 Eighth Avenue, New York.

"Now We Come!"  
**SMIRL AND KESSNER and PINKIE**  
Of course, we don't like to talk about ourselves. But—the Providence News says: Providence News, March 5.—A most decided hit was made by Smirl and Kessner, two comedians, who offered a capital acrobatic and dancing act, interspersed with some pleasing comedy. Miss Kessner danced in a style heartily approved of by the audience, and Smirl's acrobatic feats in originality and cleverness are unsurpassed. The act made a decided hit.  
This week, Family Theatre, Portland, Me. April 6, 13 and 20 open.  
Address all Agents.

A NOVELTY!  
**4 RIANOS**  
This week, Park Theatre, Worcester, Mass.  
Agent, JO PAIGE SMITH.  
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**BERT HOWARD and LEONA BLAND**  
Duquesne Theatre, Pittsburg, this week. Hyde and Behman's, Brooklyn, next week. Time filled until July.  
Address Jo Paige Smith.

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(OF HORWITZ AND BOWEN.)  
AUTHOR OF THE SEASON'S BIGGEST HITS IN VAUDEVILLE.  
The following acts are from Mr. Horwitz's pen, now being played in England and America: Mr. and Mrs. Gene Hughes in A Matrimonial Solution, Glynis Emmett and Co. in Mrs. Murphy's Second Husband, Howard and Bland in A Gypsy Boy, Mr. and Mrs. Tony Farnell in An American Dime, Mack and Elliott in The New Ministry, Fisher and Lyle in The Gypsy Boy, Kline and Gledhill in A Medical Discovery, Monologues for John L. Sullivan, and many other acts. For terms on plays, sketches, vaudeville, etc., address  
CHARLES HORWITZ, 34 East 21st St., N. Y.



sociation, at the Waldorf-Astoria, was a remarkably brilliant effort, and if he could manage to entertain a theatre audience as well as he does those who have dined with him and a little too well, he would be as great a drawing card as Sam Kendall used to be when he did "two a day."

POLICE INSPECT SUNDAY CONCERTS.

The New York police force took a golden burst of activity on Sunday evening last, acting under instructions from Commissioner Greene. Two men were assigned to visit each theatre where a Sunday concert was given, with instructions to make arrests in case of possible violations of the Sunday law. The action was precipitated by complaints from the Actors' Church Alliance and the Sabbath Day Observance Society.

At the Circle Theatre Harry Taft, the whistling, dancing comedian, in the judgment of the officers overstepped the line separating sacred from secular, and they took him and William Menden, the resident manager, to the station, where they furnished \$500 each for their appearance in court. Taft claimed that he had \$100 by his arrest, as he had been booked for a later appearance at Hurtig and Seamon's.

James F. Quinn, superintendent of Proctor's Fifth Avenue Theatre, was arrested for alleged violation of the Sunday law. He was held out. Manager Hanna, who runs the Sunday concert at the Third Avenue, was taken in charge for allowing girls under sixteen to appear on the stage. Frank Steinhilber, who conducted a concert at Currier's Irving Place Theatre, was also among those stopped by the police net.

The Sunday law forbids changes of scenery, the use of costumes and wigs, or the giving of performances such as are usually given on week-days. Whenever the police take these actions against the performers are uttered as to conform to the law. When the officials are inactive, as they usually are, the entertainments are very little different from those given from Monday to Saturday.

NO CIRCUS PARADE.

The usual big parade of the Barnum and Bailey Circus, which will open at Madison Square Garden on March 18, will not take place this year, and the heart of the small boy is filled with sadness. Mr. Bailey looked over a map of the city and noted that most of the principal thoroughfares are in a state of chaos, on account of the tunnel work, so he decided not to risk losing any of his elephants, which might possibly fall into the excavations. Twenty-nine new elephants, costing from \$2,000 to \$15,000 each, have been built for the parade, but they will not be seen until the circus takes to the road. "Hoboken," Hamilton, the resident word-catcher, suggested that the parade be held on the avenue, but the decision of the parade, but holds out hope that next year it will be seen "in all its unparalleled magnificence, resplendent with a barbaric magnificence that will dazzle the vision and capture the attention of the multitude."

A HAPPY IDEA.

Manager Milton Robles, of the new Hotel Belleclaire, at Broadway and Twenty-seventh Street, has hit upon a happy idea in giving each Thursday a vaudeville entertainment for the amusement of his guests, who are delighted with his thoughtful consideration. The bill offered last Thursday included Halsey and Bond, comedians; "Hunk" Magliana; Cox Family Quartette; Gabelle Verna, soprano, and Louis F. Hunsicker, baritone. The music was by Van Dusen. Among the many guests were Hon. Charles F. Smith, Mayor of New York; Hon. William A. Hoffman, county clerk; Mrs. George B. Kearsney, Madame De Forster, from Chattanooga; Mrs. Dr. Theodore Bailey, the Misses Redwell, and many other prominent society ladies. John Leslie Gault, the old-time actor, is master of ceremonies for Mr. Robles.

CABLEGRAM FROM HOUDINI.

The Houdini matter referred to in The Mirror recently has brought a message from Harry Houdini in the form of a cablegram from Chicago, Germany. Last week The Mirror printed a long letter from the American performer who calls himself Houdini, and as it wishes to be entirely fair in the matter the cablegram from Harry Houdini follows, without comment:

"BRUSSELS, BELGIUM, March 4, 1903.

"Dramatic Mirror, New York:

"Having worked for years to make my name famous, trust managers during my absence who not advertise the unprofessional performer who is using my name. If he has brains enough to act, let him make name for himself."

"HOUDINI."

HOBOKEN HOUSE NOT FOR SALE.

John F. Quinn, manager of the Empire Theatre, Hoboken, writes The Mirror denying emphatically a statement that appeared in a New York daily paper last week, to the effect that the house is for sale. "We opened," said Mr. Quinn, "on December 8, and are now in our twenty-seventh week, playing the best artists in vaudeville, and business has been enormous, so you can see that the article is groundless."

The Empire will continue on the even tenor of its way, and Hoboken will continue to enjoy the best vaudeville bills ever seen in that city. Manager Quinn was naturally very angry over the publication of the false rumor concerning the theatre, and wishes to assure all artists booked that their contracts will be fulfilled.

FALSE ALARM CAUSES PANIC.

A false alarm of fire caused a slight panic at Proctor's Fifth Avenue Theatre on Saturday afternoon last during a performance of Camille by the stock company. The wires from an alarm box became crossed, and an alarm was turned in. The firemen on duty at the theatre tried to calm the people in front, assuring them that there was no danger, but several made a rush for the doors. The excitement did not last long, however, and the play was soon resumed. Hundreds of pairs of rubbers, chasteline bags, pocketbooks, umbrellas and other articles were found and returned to their owners after the little scare was over. The excellent discipline maintained by Superintendent Ayres helped materially in preventing any accidents.

HELENE MORA VERY ILL.

The friends and admirers of Helene Mora will be sorry to learn that the popular female baritone is lying dangerously ill at her home in Bonaventure, N. Y. She is suffering from cancer, and three physicians are in attendance. It was reported yesterday that she was so weak that the doctors feared to perform an operation, deemed necessary to save her life. Miss Mora filled her contracts up to a few weeks ago, and sang with her usual vigor, so that no one suspected that she was suffering so severely. She has always enjoyed remarkably good health, and it is hoped that her strong constitution will enable her to recover from this very serious attack.

A SUCCESSFUL TESTIMONIAL.

The testimonial to Max Weber, Robert E. Stone, and Charles Fields, at Terrace Garden on Sunday night last, was one of the gala nights of the season. In the grand march which came between the vaudeville entertainment and the ball some of the best known people of the city were seen. They were led by Peter F. Dalley. Many prominent vaudeville performers volunteered and an enjoyable entertainment was given. Members of the Weber and Fields' Stock company were present in large numbers.

TONY PASTOR'S ANNIVERSARY.

On Monday next, March 16, Tony Pastor will celebrate the thirty-eighth anniversary of his entrance into management in New York. The ce-

VAUDEVILLE.

VAUDEVILLE.

VAUDEVILLE.

Preliminary Announcement!  
THE... FAMOUS **EMPIRE SHOW**  
1903---4TH SEASON---1904

Introducing  
The  
Three  
Big  
Features

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AND  
FRANK and JEN LATONA

JO PAIGE SMITH, Director of Tour, Vaudeville Association, New York City.

The Laughing Bill at Every Show They Appear  
THE BACCISENS.



VAUDEVILLIANS Make Your Field of Action  
Make Your Act Known Abroad.

THE INTERNATIONAL RE-CLAME BUREAU,

25 Gauden Street, Fleetville Green, London, Eng.  
We create a demand for your act in any land by means of specially selected newspaper columns in German, French and English. Managers of the famous London Theatrical Association of England, the U. S. A. Company, American-Immigrant and France. We make films, half-tones, etc., etc., and have the largest stock of theatrical posters in the world.

OPEN FOR PARK CIRCUITS.

**Harry Thomson**  
THE HONOR THE MAYOR OF THE DOWERY.  
The man with the goods.  
It's up to the managers.  
180 Fulton Ave., Brooklyn

**B. F. KEITH'S** INTERNATIONAL CIRCUIT  
THEATRICAL ENTERPRISES.  
E. F. ALBEE, General Manager.  
**HIGH CLASS VAUDEVILLE.**  
A. K. BOGDOR, Booking Manager.  
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**EDWARD DOYLE**  
This week, Reading, Pa.  
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STARRING IN  
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In Vaudeville a Feature.  
**WALTER STETSON & CO.**  
Representing the  
Barbarous Tragedy, "A VILLAIN UNMAKER."  
Adapted by ANNA MARVEL.

**SKETCHES** for Vaudeville work.  
Comedy, farce, etc., or any of kind.  
P. O. Box 111, Brooklyn, N. Y.

cession will be celebrated at his theatre in Fourteenth Street, with an especially strong programme. Mr. Pastor is still hale and hearty, and his legions of friends will send him messages next Monday that will make him feel like keeping up his active work, at least until he celebrates his golden jubilee in 1915.

EDWIN BAKER'S OPERETTA.

Edwin Baker, assisted by Gus Ingles and Harriet Hart, presented a cleverly written one-act operetta called A Japanese Courtship, last week at Proctor's, and it was cordially received. The book and lyrics are by Mr. Baker and the music by Charles M. Clear. Mr. Baker carries a special set of scenery and novel electrical effects. He has secured some excellent time in the best houses.

VAUDEVILLE JOTTINGS.

Florence Hadley has imported from Canton a genuine Chinese Kinsong, which she will wear when she imitates Marie Tempest, singing the "Goldfish" song from The Geisha.

After a successful season in the East, Jane Courthope and co., presenting The Lady and the Cowboy, now go West to fulfill their contracts, after which they return to play the Keith circuit. They have a new act in preparation which is reported to be something out of the ordinary.

Louise Henry and Joe King will play the parks next summer with their new act, written by Fred Hall. They are with the Yon Yonson co., and their specialty is a double act.

John Hyde is now in his twenty-seventh season with the Yon Yonson co., singing the "Goldfish" song. He will play in vaudeville next season. Harry Thomson made a hit at the Columbia, Brooklyn, on Feb. 25. He says he would like to open a

ONE THOUSAND DOLLARS

FOR NEW SKETCH, TWO OR THREE PEOPLE.

The above amount will be paid by W. H. MURPHY and ELANORE NICHOLS for a sketch with as many new and original bits of business, props, etc., as The Illustrated Girl. The subject must be entirely new in idea and treatment.

NOTES.—No sketches already, matrimonial squabbles, old jokes reheated, drunken characters, nothing in law, or tramps.

Submit all MSS. with return postage enclosed on or before May 1st to

W. H. MURPHY, 208 Lincoln Ave., Syracuse, N. Y.

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MONOLOGUE AND SINGING COMEDIAN  
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The Laughing Features with Race and Feature's Famous Vaudeville Stars.

"THE BEAU BRUMMEL"

**STUART BARNES**  
HE SINGS AND TALKS.

**MR. AND MRS. ROBYNS**

Will have a 4-act Drama next season founded on their one-act playlet, The Counsel for the Defense.

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**West and Van Siclen**  
20 MINUTES OF REAL MUSIC AND CLEVER COMEDY.  
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**J. A. HLOISH**  
**MURPHY & WILLARD**  
In their latest edition of  
**Conversational Oddities.**  
"Have a Doughnut?"  
Address Agents or per route.

**JANE ORAN.**  
**COURTHOPE and FORRESTER**  
Presenting  
**THE LADY AND THE COWBOY.**  
In Vaudeville.

**W. C. FIELDS**  
**ECCENTRIC JUGGLER**  
NOW DOING THE NEW ACT.

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In "CANAL BOAT SAL."  
Playing Moss and Stoll Tour.  
Address 108-106 Strand, London, Eng

MR. AND MRS. GENE

**HUGHES**

Watch this Paper.







W. A. B. ... and ...

[illegible]

Hayward and Hayward, and Mr. Butler are containing good houses 2-7.

**LOWMEYER, J. H.**—Canto (Al. Hayman, manager) 2-12, 2nd Mill; Luteo house, Mattie Keen and co., Golden Gate; Lutschietto, Lata Southern, Diamond and Hoon, George Stewart, Al. E. Hays, Cliffland Antonio, Collins and Heywood. The new picture, "The Girl in the Red Dress," Feb. 22.

**LAWRENCE, MARY**—Canto (Al. Hayman, manager) Feb. 22; Miss. Theo. Becker and Wilkes, Hill and Buckley, World's Trip, George Vossman, The Girl Langhina, Master Robert Helms and co., and the latest pictures; Full houses. House closes 1 with a large cast Feb. 12.

**ST. PAUL, MINN.**—Star (Miller and Wittig, mgrs.; M. H. Singer, mgr.): The Parkian Widows served a good entertainment Feb. 20-23 to large audiences. Rice and Barton's co. was a drawing attraction Feb. 21. Bette-Johnson co. Feb. 22.

**ST. LOUIS, MO.**—Eden (Updeshaw and Brown, mgrs.); City Club Burlesques co. Feb. 19-21. Performer good. House large. Tropicana Burlesques Feb. 20-24. Watson's Oriental Burlesques 2-4. Both a good performance to large houses.

**MINNEAPOLIS, MINN.**—Star and Barton's co. Feb. 20-24. The Parkian Widows Feb. 22 to large houses. Regis Stanley co. gave a very strong work 1, opening to capacity.

**MONTREAL, P. Q.**—Theatre Royal (J. E. H. Regis, mgr.): Bryant's Burlesques week Feb. 19-23, an excellent entertainment. The new picture, "The Girl in the Red Dress," Feb. 22.

**MILFORD WASH.**—Hub (S. R. Stiffer, manager) will present at the Grand Opera House, Week Feb. 23: "Jack Norrison and Burville," "Turpin," Bill Watson; S. F. Adams and William H. Morris, Burville and "Norris"; and "The Millionaire." The company will also give a performance of "The Chinese Honeymoon," Feb. 19-20 to S. R. Stiffer. Leaving the Leap 23 to fair business.

♦ ♦ ♦

**MATTERS OF FACT.**

Owing to the return of Rice and Cady to the Field-Dee-Dee company, Gardner and Buckley have chafed with that organization. However, they have secured engagements elsewhere, and time and are booked solidly until the last of May.

E. J. Carpenter reports that all of his attractions have been playing to larger business this season than the same corresponding routes than they did last year. He has had no less success in attendance during the coming season, and he says the outlook is very bright.

Victor Morley is in New York and can be addressed in care of YAN MUNSON.

Edward Hanford's musical comedy, Reuben and Four Hundred, is now in rehearsal and will soon be put under the direction of W. N. Johnson and A. Crandall.

Franklin Webster, who has been playing Guy

Edward M. Hoyt has been highly praised for work in Mercutio in Minnelli's production of *Romeo and Juliet*.

W. S. Butterfield's *Man to Man* company is to be solid until May 15, making a season of thirty-two weeks. Charles A. Leder's new musical farce *My Sister Sam* is to be produced by the Baker Stock company at Rochester, N. Y., with a company of twenty-five people.

The majority of the stock of the *Levee* Theatre Company is controlled by the estate of the late H. K. Wolff, late manager of the house, passed into the hands of Klum and Bringer, who assume charge of the house. M. E. Wolff, brother of the late manager, will act as hotel manager.

Meit Neuber, who is now located in the New

their attractions, states that the outlook for season is by far the most gratifying of any he has had up to the present year. Their revenues are estimated to be about \$1,000,000, and the profits for each attraction running up into the thousands. They contemplate launching some new attractions, and are now planning to exhibit being their new \$50,000 production, Jib Ruken, which they recently bought from Rich and Harris. The for their attractions for next season is almost assured. The company is now planning to sail for Gulf to Canada. Sam Harris, of the firm, will for England in April to look after their European attractions, and seek foreign novelties for American productions.

At the Old Cross Roads, which played Mims

The opening of Charles E. Ben's Along the shore company will take place early in September. The company will be conducted with new special care.

The Metropolitan is the name of a three-story structure which will be built on the corner of Canal street in the Web, and The Road to Butte at the season of 1909-4. The enterprise will be under the direction of Wilson and Brooks, who have been successful in other enterprises. For the State of Indiana, Indiana, Iowa, Kentucky and West Virginia elaborate printing and much of it is printed.

for the company.







(Special Correspondence of The Mirror.)

Frank W. Nason is recovering from a twelve weeks' illness, which necessitated his remaining at his home in Boston. On April 1 he will resume the direction of the road attractions that he will have out during the Spring and Summer.

Katie Barry has signed a new contract, whereby she will remain with the Shuberts for two years after June 1.



OLIVIO HILL.



Photo by Wheeler, N. Y.

The above is an excellent likeness of Olivio Hill, a clever young song writer who has gained favor recently as the composer of several Broadway hits. Jerome Sykes has made a hit with "If You Don't Be a Wolf in Sheep's Clothing," while his novel song, "I Want to Be a Drummer in the Band" and "Music in the Air" have come in for their share of popularity. Mr. Hill is a member of the Shapiro-Bernstein forces and has done much toward popularizing many of their publications.

DOWN IN MUSIC ROW.

Frank Hayes, of Hayes and Suits, is featuring Eugene Ellsworth's new song, "The Foot-Ball of Blackville Town," with success. Jules Bennett, with West's Minstrels, also reports numerous encores with the same song. It is published by Bowley, Haviland and Dresser.

The cash prize of \$1,000 offered by the American Advance Music Company for the best popular song has been deposited in the New Amsterdam Bank in the shape of a certified check. A great number of manuscripts have been submitted and an exciting contest is expected. Ten of the best manuscripts will be selected from those received before April 15, and all will be published and placed on the market at the same time. After three months' sale the song that has sold the greatest number of copies will receive the \$1,000, besides a royalty of four cents for every copy. The other nine songs will also receive the same royalty. In this way the public will be the judge. However, this method of decision has both good and bad points, for one song may spring into popularity in a few weeks and sell big for a few months, while the song of real merit is slow to get a start. It is rumored in Music Row that an opposition publisher will offer \$1,500 as a prize, on the same conditions, in order to control the necessarily good compositions that will be entered in the contest.

Eugene Ellsworth, of the vaudeville sketch team, Ellsworth and Burt, is fast gaining prominence as a writer of popular songs. His new comic creation, "I'm Glad I'm Not Methuselah," has been successfully introduced in Macy Brown and is being done as a trio by Edwin Stevens, Harry Brown and Al Grant to numerous encores. His ballad, "Cloud Faces in the Sky," is already being featured by leading illustrators here and abroad.

"No One But You," Horwitz and Bowers' splendid ballad, is rapidly gaining friends.

Phyllis Gilmore, with the Daniel E. Ryan company, is featuring Stanley Crawford's new ballad, "Only a Dream of the Golden Past," "I'll Wed You in the Golden Summertime," and Maude Nugent's new ballad, "You'll Always Be the Same Sweet Girl to Me."

McPherson and Bryan are busy teaching their new songs to a host of singers, who use their compositions exclusively.

Breen and Geary's new march song, "Your Dad Gave His Life to His Country," is rapidly gaining in popularity.

Annie Carter writes from Baltimore of the success she is enjoying with Robert F. Boden and Max S. Witt's "When the Fields Are White with Cotton." She has recently added Cole and Johnson Bros.' "Under the Bamboo Tree" to her repertoire.

Barlow and Nicholson are featuring Doty and Brill's clever comic song, "You Have Such Beautiful Dreams."

Harris and Walker are making a big hit with "I'm a Jonah Man," "I Don't Want No Black Cat to Cross My Path," and "Terrible Lot to Do To-day."

The ladies' orchestra at Payton's Fulton Street Theatre, under the direction of Miss Bernadette Bernstein, is winning much favor. Last week they introduced "Sweet Clover Medley," which, by the way, is the first medley to come from the Vandersloot Music Company, which includes "When a Lady Leads the Band," "Under Southern Skies," and "Sweet Clover," arranged for cornet, trombone and bells, by William E. Redfield. Miss Cora Belle Lewis responded to several encores as a reward for her clever rendition of the bell solo.

Among the musical numbers rendered at the third annual minstrel show of the Atlantic City Lodge, 278 E. O. E., "I'm Going to Live Anyhow," "Till I Die," and "Oh! Didn't He Ramble," the first sung by Harry Maybrow and the last by Charles Miller, proved their popularity.

Horwitz and Bowers' new song, "The Altar of Friendship," is rapidly gaining in popularity. Mr. Bowers recently received a request from London for this song, as a result of its mention in *The Mirror*.

Joe Nathan, composer and arranger, is now with the American Advance Music Company.

Eddie Palmer is singing "Johnny in the Army," "I Will Return, Sweetheart, Again," and "Belle Brown."

Breen and Geary report that J. Aldrich Libbey and Bernard Dyllan are using their latest march song, "Your Dad Gave His Life to His Country." Whenever Sydney Rosenfeld and A. Baldwin Sionne's comic opera, *The Mocking Bird*, has been produced, the press has commented most favorably upon the three numbers, "Gly Muletto," "In Silence," and "What's the Matter with the Moon To-night?"

Horwitz and Bowers have a new characteristic topical song that is bound to enhance some Broadway production in the near future; it is called "M-o-r-r-i-s." This is a number to be looked for soon, and it is prophesied will "land."

John J. Nestor, the very little man with a very big voice, has found an encore winner in Breen and Geary's march song, "Your Dad Gave His Life to His Country."

Orth and Fern are making good on all the leading vaudeville houses with Jerome and Schwartz's new comic song hits, "The Gambling Man," "Just Kiss Yourself Good-bye," "I'm Unlucky," "Nervous Rhymes," and "Why Don't You Go, Go, Go?"

We have heard the folks say that the comic song is a dead number, but M. Witmark and Sons, who are the publishers of "I'm a Jonah Man," say that it is about the most alive of anything they have recently had on hand.

The name of John Sebastian Miller, K.S.R.M.

MUSIC PUBLISHERS.

"HERE'S TO THE OLD FOLKS AT HOME."  
"WHEN THE MOON SHINES BRIGHT."  
"IN SUNNY AFRICA."

Three good titles and three good songs; that's what you'll naturally say when you read the above. Here's to the old folks at home, when the moon shines bright in sunny Africa, can be read all in one sentence, and sound well, but it's a pretty good idea to stop and think a moment after each title and consider just how good these songs are.

"Here's to the Old Folks at Home" was announced in the New York's issue of *The Mirror*, and since that time its success has been phenomenal. Singers from everywhere immediately wrote for it, and are now singing it with great success. Mr. Feist has received scores of letters congratulating him on securing this clever song.

"When the Moon Shines Bright" is a newcomer in the way of a jolly waltz song, with an irresistible swing that is sure to set the universe whistling. Already big headlines have discarded the old song hits and are now using "When the Moon Shines Bright." Instead, it is one of these songs sure to become popular.

"In Sunny Africa," the jingly jungle song, by Ted S. Barron, really has no equal in its class, and moreover, are successfully using it than could be mentioned in this space. The song is immensely popular and is gaining friends every day.

Now you've been "tipped off." You know the three good songs, and if you have two minutes to spare write to Leo Feist, 134 W. 37th St., enclosing late programme and postage, and you'll receive all three of these songs. It doesn't make any difference whether you are in New York or on the road; write and you'll receive them by return mail. Remember the number—134 W. 37th St., New York.

THE MAN THAT KNOWS IT ALL.

Latest Hit. Prof. copy and orchestration for stamp. VICTOR PUB. CO., Station O, Cincinnati, Ohio.

is the latest to be added to the staff of prominent composers who write exclusively for the firm of Joseph W. Stern and Company.

The Cosmopolitan Trio, with Through the Centre of the Earth, reports big success with "Only a Soldier Boy," the same can be said of Pauline De Vera, Ted and Lanell, Nellie Stember and several others.

Frederick V. Bowers will shortly resume his vaudeville tour, appearing in Baltimore next week, and continue for a number of weeks through the South.

At the first matinee performance of When Johnny Comes Marching Home in Philadelphia, March 18, there will be a repetition of that inspiring occasion at the New York Theatre, when hundreds of school children joined enthusiastically in the chorus of "My Own United States," sung by Mr. William Stewart.

"My Honey Bunch" is a pretty comic conceit by George V. Hobart and Max Hirschfeld that serves Miss Rachel Booth so well in The Jewel of Asia and gives her several encores at every performance.

Tom Moore, the comic shouter, who is now appearing on the Keith circuit, is featuring Jerome and Schwartz's new comic song hits, "Why Don't You Go, Go, Go?" and "The Gambling Man."

Jennie Yeomans reports unusual success with Horwitz and Bowers' novel song, "Down Where the Coconut Grows."

Doty and Brill have received several letters from prominent singers in London replying to their advertisement in *The Mirror*.

Florence Bradley, at the Orpheum in San Francisco, has made a pronounced sensation with Cole and Johnson Brothers' "Nobody's Lookin' but the Owl and the Moon." Her appearance in an eleven hundred dollar costume did not detract from the attention that her voice demands.

Mr. Brennan, of the Bijou Stock company, is using with big success "Pretty Mollie Shannon." The Brennan Sisters are also making a big hit with this song.

Miss Marie Dressler's friends are delighted to learn that she has returned to vaudeville and is meeting with her usual success. Her newest hit is Stonehill and Furber's "I'm Looking for a Passionate Hero."

The Society Trio, Mr. and Mrs. Harry Hunter and Irene Mackey, are appearing in a new sketch at Dockstader's Wilmington Theatre this week. They will introduce "Under Southern Skies" and "I Would Forget," two songs published by the Vandersloot Music Company.

The Vernon Sisters, who are meeting with big success in vaudeville, are featuring Shapiro, Bernstein and Company's new songs, "Only a Dream of the Golden Past," "When the Stars Are Shining Bright," and "Susie Anna."

Thomas Moore, the gold medal champion comic shouter, is now giving an excellent imitation of Bert Williams singing "I'm a Jonah Man." Mr. Moore gives a very realistic delineation of the colored comedian, whose characteristics he has carefully studied.

"Is It Love?" is being sung with success in the production of Liberty Bell.

Leah M. Barb is making a big hit singing "My Dream of Paradise."

Lillian Maynard, soubrette of The Man from Sweden company, is making a hit with Knute Trickett's latest song, "Mr. Nigger, Go 'Way from Me," and "Jack and Ruth."

Reports from all sections of the country are unanimous in the praise of Trahern and Smith's story song, "Under Southern Skies," which is now being featured by a majority of the leading quartettes.

Katheryn Milley has closed with the High Rollers company, in Chicago, and intends to return to vaudeville again. She will shortly appear in the East on the Proctor Circuit and will feature "In Sunny Africa."

Susie Le Vins, who is working with her husband in vaudeville, is scoring to good advantage with Doty's great ballad, "Only a Soldier Boy."

Thomas L. Brower, now touring the South with Hoyt's Comedy company, writes from Troy, Ala., that he is singing "Only a Dream of the Golden Past," "I'll Wed You in the Golden Summertime" and Maude Nugent's "You'll Always Be the Same Sweet Girl to Me."

Bobby Harrington is singing "I've Got to Go Now," "Cause I Think It's Gonna Rain," "The Passion Flower" and "I Want to Play Hamlet."

REFLECTIONS.

A son was born to Mr. and Mrs. Harry J. Hervey (Constance Williams), at their home at Metuchen, N. J., on Feb. 23.

From George V. Hobart Klaw and Brianger have secured, it is said, the rights to his John Henry stories, which the author, in collaboration with Edward E. Rose, will dramatize. It is added that Dan Daly will be starred in the piece at Daly's Theatre, beginning the last week in May.

The elephant, "Jingo," which Frank C. Bostock recently purchased from the London Zoo and which he values at over \$100,000, is now on its way to America on the steamer *Georgia*. The animal is twenty-two inches higher than the famous "Jumbo."

On Feb. 24 Judge Hebbard, of San Francisco, granted to F. C. Grange a divorce from his wife, Osa Wildrop, an actress appearing at the Alcazar and Central theatres in that city.

A considerable disturbance was caused at Tuesday night's performance of *If I Were King* at the Garden Theatre by a woman who tried to pin her hat on a gentleman via the back of his seat. The long steel pin was inserted into his flesh and he emitted a loud wail which suspended operations on the stage for a moment. The planer and the pianer and their respective com-

MUSIC PUBLISHERS.

A GENUINE SUCCESS!!!  
THE POPULAR WALTZ-SONG NOVELTY

WHILE  
THE MOON SHINES BRIGHT

By HOWARD EMMERSON and STONEHILL.

Their biggest hit, as sung in the Chicago production of The Paraders, and now being introduced in The Little Host in Boston.

Free prof. copies and orchestrations on application. An innovation, extra comedy choruses, a positive encore bringer; no end of possibilities.

Ask for WHILE the Moon Shines Bright,

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After May First, New Witmark Building, 37th Street, West of Broadway, The Bee Hive Clock Tower.

TWO SPLENDID STORY SONGS.

Under Southern Skies and Sweet Clover.

MOST SINGERS ARE USING BOTH. ARE YOU?

Send recent program and postage. VANDERBLOOT MUSIC CO., 41 W. 28th St., N. Y.

**J. FRED HELF**  
5 BIG HITS.  
If You Don't Be a Wolf Cow, Fall in Behind. Lew Dockstader's big hit.  
The Spirit of '76. Johnnie Carroll's big hit.  
If You're a Soldier Boy. Emma Carr's big hit.  
My Mother Was a Northern Girl. Lottie Gilson's big hit.  
If Honey Talks It Ain't an Speaking Term With Me. Tusslet's big hit.  
Address care SOL BLOOM, 37th St. and Broadway.

COBB AND EDWARDS' GREAT HIT

Could You be True to Eyes of Blue,

If You Looked into Eyes of Brown.

GREATER THAN EVER. ADDRESS 48 WEST 29TH STREET, NEW YORK

FREDERICK V. BOWERS.

Of Horwitz and Bowers.

"Composer who writes to live, and who lives to write."

THE ALTAR OF FRIENDSHIP.  
NO ONE BUT YOU.  
THE LOVE LORN WATERMELON.

SOWN WHERE THE COCOONETS GROWS,  
IN THE EARLY MORNING.  
Address 51 East 1st Street, New York.

UNDER  
SOUTHERN  
SKIES.  
The Most Popular Story Song  
TRAHERN & SMITH.  
41 W. 28th Street, N. Y.

LIKE AN AVALANCHE, IT'S HERE!

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In covering these advertisements please mention *The Mirror*.

panions engaged meanwhile in a spirited discussion which was, at the request of an officer, adjourned to the foyer.

Reports from Germany state that Belle Applegate, the beautiful Louisville singer, who has been studying in Dresden, will for the next four years sing the leading contralto roles at the Royal Opera House at Weimar, the home of Liszt. She has refused another exceptional offer from the Royal Opera House at Berlin.

The appellate term of the Supreme Court has upheld the decision rendered by Justice Murray, of the Tenth District Municipal Court, in which he dismissed the suit of Rudolph Aronson against Daniel Frohman and accorded the latter a judgment for \$500 in his counter suit against Aronson. The action was over the tour of Kubelik, the violinist, for which Aronson claimed a share of the receipts.

Ethel Jordan has been forced to leave the Devil's Lane company and is lying seriously ill at the Moline Public Hospital at Moline, Ill. She would be pleased to hear from her friends and receive those who chance to pass through Moline.

Marie Parey, leading lady of the Grace Hayward company, was forced to leave the cast for a week owing to an attack of illness which necessitated her remaining at Paducah, Ky.

Lenore White is recovering from a severe illness. Howard Hall, leading man of The Man Who Dared company, has completed his novel, "A Soldier of the Empire," and the book is now in the hands of his publishers.

Julian Mitchell, of Hamlin and Mitchell, has signed a contract with Victor Herbert whereby the latter will compose the score for the next production of the managers of The Wizard of Oz. It will be the first score that Mr. Herbert has composed in three years.

Allie Gerald (Mrs. Bert White), who has for the past three seasons been featured with the Morrison Comedy company, has been forced by illness to leave the cast and is resting at her home in Lynn.

At the one hundredth performance of The Sultan of Sulu, which will occur next week, handsome souvenirs will be given to those who attend. It will be a handsomely illustrated edition of the book of the play, with a colored portrait of Frank Moulan on the cover.

The stage employees of the Cook Opera House, Rochester, N. Y., will give a minstrel show in that theatre on the night of May 19.

The George Pawcett company, with Frank Gilmore, has left the home theatre in Baltimore and is now on tour through the South, where it will appear principally in Richmond and Norfolk. The company headed by Percy Haswell has returned to Baltimore after several weeks' absence.

Jame Schwartz, the well-known manager, has leased the Grand Theatre at Waco, Texas, which he is operating in connection with the Empire Theatre at San Antonio as an independent circuit, playing popular priced attractions.

Richard Lambart, who was with Amelia Bingham in The Frisky Mrs. Johnson, has signed a contract with E. E. Rice and will play a leading role in The Show Girl and will make his first appearance with the company in Detroit.

Helene Carroll, leading woman of The Two Little Waifs, was compelled to leave the company at Akron, O., on Feb. 28 in order to be at the bedside of her sister, who died in Chicago on March 3. Francis Pierlot, Miss Carroll's husband, who was a member of the same company, left with her.

While the Helena Pelletier Dramatic company were playing at Goderich, Canada, the members of the company were the guests at a banquet given by Messrs. Munroe and Lora, the house managers.

John C. Fisher returned from England on the Oceanic last Thursday, having arranged for two English musical comedies which he will next season produce. These are *A Princess of Kensington*, by Basil Hood and Edward German, which is now running at the Savoy Theatre, London, and a yet unnamed piece by Sidney Jones and Owen Hall.



## PROFESSIONAL DOINGS.



Photo by Moore Theatre Studio, New Orleans.

Harry Leighton, pictured above, has signed contracts with Manager Ernest Shipman for his third starring tour in *The Prisoner of Zenda*, and will finish the present season in the Eastern company, which is being especially strengthened for the Southern tour. Mr. Leighton has for years been a favorite with audiences from Maine to California in romantic roles, and in this dual character in Anthony Hope's greatest play many critics have esteemed him as equal to any other that ever appeared in the play. Before Mr. Leighton finishes this present tour on May 24 he will have played this famous part over seven hundred times. Mr. Leighton's plans are not yet formed for next season, although more than one starring offer has been made him.

During the recent engagement of *Lost River* at Columbia, O., Olive Briscoe, who plays Gladys Middleton, was taken suddenly ill, and her understudy, Margaret Starr, assumed the part without a rehearsal, making a favorable impression.

Nellie Holland, who closed with *The Secret Dispatch* company on Feb. 2, next day joined The Convict's Daughter company, Southern.

Bartley McCullum has signed contracts whereby he will next summer again manage McCullum's Theatre, at Cape Elizabeth, Me., making his seventeenth year as manager of a stock company at that summer resort.

Ben Johnson, of the Ferris Stock company at Minneapolis, has received an offer to play *Camden* during Mansfield's Western tour in *Julius Caesar*. Mr. Johnson has appeared with Mansfield before and is considering the offer.

Florence Hamilton, leading lady for Cora Fayton's East Lynne, has received from a well-known manager an offer by the terms of which she will next season head an organization.

In Owego recently (the home of T. C. Platt) a gentleman was so pleased with Charles Dickson's performance of *Quincy Adams Sawyer* in the play of that name, it is said, that he called on him at his hotel the next morning, Sunday, to compliment him, and offered Mr. Dickson the use of his pew in church for himself and friends for that morning. This is a somewhat novel appreciation of a theatrical representation. The following Monday, in order to break a jump, the Quincy Adams Sawyer company played in Wellsville, N. Y., to a crowded house. The note of the success of the play came to him in the form of the blind man's feeling. After the performance a group of men were discussing the play at the hotel. The majority expressed themselves as pleased with it. But one man was not. He was plainly disgusted. "Why," said he, "that Sawyer chap didn't even do a song and dance. The leading man in any rep. show does that. He was just a natural for low like any of us here. That wasn't acting!" And Mr. Dickson thinks this remark one of the greatest compliments of his career.

The members of Richard Mansfield's company recently attended a matinee of *Julius Caesar* presented at Philadelphia by the Girard Avenue Stock company. Wedgewood Nowell, who played Marc Antony, was enthusiastically applauded for his work.

Destrier Burke has signed with A Desperate Chance for the rest of the season.

Gustave Loders will conduct the orchestra of the Broadway Theatre during the engagement of *The Prince of Fiesco*. Mr. Loders composed the music of the piece.

Louise Benton has sailed to Europe to study and prepare for her production of *Theodore Kramer's* play, *Just Landed*, in which she will star next season.

A dramatization of J. P. Mowbray's "Tangled Up in Bushland" is being prepared.

Margaret Clark, who has been compelled to refrain from all theatrical work during the past year because of ill-health, will soon leave her home in Brooklyn for a visit to Rochester and Buffalo, where she formerly appeared in stock.

Joe King, stage-manager of *The Ragged Hero* company, resigned on Feb. 7, and on the next day he and Louise Henry (Mrs. King) joined the Von Yonson company, replacing Patti Ross and Frederick Bond.

Gertrude Swiggett, who is playing the leading female role in *A Ragged Hero*, will star next season, it is announced, in a new play by Maurice J. Fielding.

Grace Merritt, who recently won success as an amateur, will, it is announced, join the ranks of the profession in a forthcoming society drama.

Max Hirsch, treasurer of the Metropolitan Opera House, has been engaged by John Duns to act as treasurer for his May concert tour.

A collection of nearly four thousand theatrical photographs which adorn the walls of the office of Waldmann's Opera House, Newark, N. J., must soon be moved owing to alterations that will force the location of the office in another portion of the building.

Frankly St. Marie, prominent in San Francisco social circles, has accepted a leading role in *The Man from Mexico* and will soon be seen in that place. Miss St. Marie is a sister of Leslie and Oliver Morosco.

Charles B. Hanford recently delivered an address on Shakespeare and his works before the Woman's Club of Butte, Mont.

It has been announced that there will be a summer season at the Empire Theatre at Providence.

The East End Park, at Memphis, Tenn., has been leased by the American Scenic Railroad company of Detroit and will be turned into a pleasure garden.

Grace Freeman, prima donna of the A Country Girl company, has received an offer to originate the leading role in a new musical comedy which will this spring be produced in London.

Walter Walker and Mildred La Pierre closed their season with *When We Were Twenty-one* on Feb. 23 at Warren, Pa., and were immediately

engaged to replace Joseph J. Dowling and Myra Davis with Hickey and Warrington's *The Two Sisters* company, which will continue on tour to June.

The Cosmopolitan Carnival company gave an exhibition at Franklin, La., Feb. 17 to 22 to large crowds. The affair was eminently successful.

George Friend, the comedian of Proctor's Fifth Avenue Stock company, has written an original three-act farce, which it is said has been accepted by a Broadway manager for production early next season. Mr. Friend will play the leading part—that of a German inventor.

It is stated that The Billows will next season be presented in London by an English company.

Morris Schlessinger has resigned his position as manager of G. A. Wagarth's enterprise and has entered the service of James L. Korman as manager of the Empire Theatre at Washington, D. C.

Charles Frohman has secured the American rights of *The Blind Passenger*, which has been produced in Berlin. The piece is by Oscar Reizensthal and Oscar Kadisburg, authors of *At the White Horse Tavern*.

Although *The Wizard of Oz* will finish the season at the Majestic Theatre and will probably run far into the summer, it is said that plans are being made for a production to follow, which will probably be *King John XIII*.

Edward J. Hansen has made a contract with Barney Gilmore whereby the actor will next season appear under his management. Mr. Gilmore will continue to play *Kidnapped* in New York and will also produce a new play, *Booby of Dublin*. He will also manage the starring tour of Adelaide Fitz-Allen in *The Duchess of Devonshire*, and will, too, revive his old success, *One of the Finest*.

Arrangements for the starring tour of Adelaide Fitz-Allen in *The Duchess of Devonshire* are rapidly being completed.

Harry G. Korman has become a member of the Carrie MacLiffe Stock company at the Columbia Theatre, Philadelphia, with which he now is playing leading heavy roles.

Anna Little, who has been appearing in stock in Chicago, will return to New York at the close of the season. She may be addressed in case of Tom Mix.

While in Chicago Estelle K. Wells, of *A Fight for Millions* company, and Fred A. Raymond, agent for *House and Company's* *Night Midway* and *Carnival*, were the guests of Mrs. Fred Bristol. It is announced that Mr. Raymond will during the season of 1904 star Miss Wells in a melodrama now being written by a well-known author.

Madeline Raymond recently assumed the role of Adelaide Marston in Gus Hill's *Spotless Town* company during the illness of the former.

Marian Conaghan joined Sylvia Lyden's Gay Lord Quex company at Minneapolis on Feb. 14.

Ida M. Nelson, who was compelled by illness to retire from the cast of *The Night Before Christmas* at the close of its New York engagement, has returned to her home.

Rita Harlan has been engaged to play the leading role in the presentation of *Sappho*, to be given by the Curtis Theatre Stock company in Denver in the near future.

John Ramsey will take the leading comedy role in *The Prince of Pilsen* when that piece shall succeed *The Silver Slipper* at the Broadway Theatre on March 17.

George Christie has signed with Hale Hamilton for a summer stock engagement at the Broadway Theatre, Denver, Col.

The Lodian School of Dramatic Art, of Philadelphia, on the evening of Feb. 21, gave its fifth pupil performance at Institute Hall. Lady Kitty, a musical comedy in one act, was presented by Barle T. Western, William F. Cullinan, and Maude Welch. In *Honor Bound*, an original play by Sidney Grundy, was played by J. M. Fultz, Edwin Nichols, Cora Michelberger, and Alice Patterson, and *Off the Stage*, an original comedy by Sidney Rosenfeld, was given with Barle T. Western, Charles E. Warrington, F. Faine Kelly, Andrew Graham Thompson, M. E. Stopp, and Bonita Blomen. The productions were under the stage direction of C. W. Vance.

Constance Tinsley, a handsome Southern girl, was heard in dramatic recital at the Waldorf-Astoria Monday evening, Feb. 23. Her readings were from Burns, Browning, Ruth McEwen Stuart, Shakespeare, Paul Lawrence Dunbar, Joel Chandler Harris, and Josephine Dodge Daskam. Miss Tinsley is gifted with naturalness and grace of manner. Her interpretations of the numerous selections were the more acceptable. Sig. Giuseppe Aldo Handegger assisted with several piano numbers.

Frank Harcourt, of Harcourt and May, has recovered from his illness and has left the Baptist Hospital at St. Louis. His wife, Fannie May, will remain with A Millionaire Tramp company until the close of this season, and during the next she and Mr. Harcourt will be seen in vaudeville.

Otis Skinner will open M. M. Towle's new Opera House at Hammond, Ind., on March 4. The new house has just been completed and is in every respect up-to-date, its seating capacity being fifteen hundred.

The Coal Operators of Sangamon County, Ill., and the Business Men's Association of Springfield, Ill., gave a complimentary entertainment to the Coal Operators of Illinois and the United Mine Workers of America at the Chatterton Opera House, Springfield, on Feb. 27. The entertainment consisted of a performance of *A Turkish Texas*, with Isabelle Urquhart and George Parsons featured in the company. No tickets for the performance were sold, admission being by invitation only. A capacity audience attended and the event was a complete success.

H. G. Taylor, of Manchester, N. H., will, according to rumor, launch a repertoire company under the name of the Taylor Stock company to play popular priced houses. The company will include Frank Armstrong, Marie Warren, Harry Starr, Wilbur Simonds, Claude Callicotte, Proctor Currier, E. J. O'Donnell, William Diamond, Frank I. Frayne, Thomas E. Cody, Kate Harnden, Louise Robinson, Ella May Winn, Frank and Gracie Graham, and the Le Blanc Sisters. William E. Lewis will be in advance.

Mrs. James Elverson, who ten years ago made her Broadway debut as Eleanor Mayo in *Julien Edwards' King René's* Daughter, occupied a box at the Manhattan Theatre at the opening performance of *The Bishop's Move*. Mrs. Elverson, who is the wife of Colonel Elverson, the owner and editor of the Philadelphia *Inquirer*, came from that city to see her sister, Deronda Mayo, who appears in the cast of Mr. Hackett's production.

E. D. Price has arrived in San Francisco from New York and has assumed management of the Bolasco and Mayer's Alcazar and Central theatres.

Henry Arthur Jones' new play, *The White-washing of Julia*, which had its premiere on March 2 at the Garrick Theatre, London, proved at once a success and a disappointment. Critics declare it to be bright, delicate, epigrammatic and sarcastic, but lacking in dramatic construction.

The Claudia Castleton company closed its season at Bonham, Texas, on Feb. 20.

It is said that Julia Marlowe has received and may accept an attractive offer to play Shakespearean plays in Australia during the summer of 1904.

The Demorest Comedy company will close its season in Buffalo on May 3 and later will play a summer stock season in Canada.

Harry Giesler has announced that he will retire from the stage and engage in the brokerage business in Toledo.

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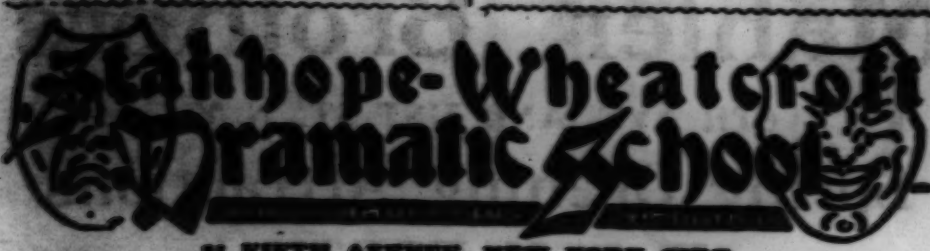
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